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THE DEPARTMENT OF MUSIC
of
THE UNIVERSITY OF ALBERTA

presents

YASUKO EASTMAN
violin

assisted by Isobel Moore, piano

Saturday, May 18, 1974, at 8:00 p.m.
Convocation Hall, Arts Building

SONATA IN B FLAT MAJOR,
K. 454 .... Wolfgang Amadeus Mozart

Largo—Allegro
Andante
Allegretto

SONATA IN A MAJOR, OP. 100 .... Johannes Brahms

Allegro amabile
Andante tranquillo; Vivace; Andante; Vivace di piu; Andante; Vivace
Allegretto grazioso (quasi Andante)

INTERMISSION

SONATA IN A MAJOR, OP. 47 .... Ludwig van Beethoven

Adagio sostenuto—Presto
Andante con Variazioni
Presto

This recital is presented in partial fulfillment of the requirements for the Master of Music Degree for Mrs. Eastman.

THE UNIVERSITY OF ALBERTA

BÉLA BARTÓK'S SECOND RHAPSODY FOR VIOLIN AND ITS FOLK MELODY SOURCES

A STUDY

by

YASUKO TANAKA EASTMAN

AN ESSAY
SUBMITTED TO THE DEPARTMENT OF MUSIC
IN PARTIAL FULFILMENT OF THE REQUIREMENTS
FOR THE DEGREE OF MASTER OF MUSIC
IN APPLIED MUSIC

THE DEPARTMENT OF MUSIC

EDMONTON, ALBERTA
SPRING, 1977

DEDICATION

This essay is dedicated to Zoltán Székely and Isobel Moore, who inspired me with their superb performance of the Second Rhapsody.

PREFACE

By the last years of the nineteenth and early years of the twentieth century, Romanticism in music had nearly run its course. Composers had begun to seek new languages more appropriate to their changing ideas. In Germany, the expressive canvasses of Romanticism were enlarged even further for a time with the massive constructs of the post-Romantic composers, but this excess would in due time give way to Schoenberg and serialism and to the miniatures of Webern. In France, Debussy and Ravel adapted the methods of their impressionist contemporaries to musical composition, and in Russia, Igor Stravinsky had essayed his first excursions into a new world of dissonance and pungent rhythms.

It was during the year 1905 that two young Hungarians, Béla Bartók and Zoltán Kodály, took their search for a new language of musical expression deep into the back country of Hungary to record the folk tunes of the peasants directly at the source. They collected thousands of melodies during the next decade and later, and it is clear from the music of both these modern masters that their new language grew to a great extent from the fertile earth of this material.

While Kodály did not go beyond the music of Hungarian-speaking peasants in his collections, Bartók felt the need to study the neighbouring cultures' folk melody also. His recorded examples include thousands from Rumanian, Hungarian, and Ruthenian Transylvania and other parts of Hungary, as well as Slovakia, Turkey, and Arabia. The reciprocal influences of these cultures becomes apparent upon examination of the tunes.

Composers both before and after Bartók often used folk music in their own compositions. However, they usually took the tunes from secondary sources and re-cast them in the more familiar major-minor-tonic-dominant mould, often smothering the folk flavour and charm in Western European traditionalism.

Aside from making brilliant use of this music in his own compositions, Bartók went to unusual lengths to discover and retain the essential peculiarities of the true folk style. This fidelity of purpose and effect is implicit in certain phrases in his essay "Influence of Peasant Music on Modern Music."[1] He described peasant melody as "the precious stone," and the idiom of this music as "a musical mother-tongue."

This essay attempts to examine a number of these melodies and to show how Bartók used them in one of his compositions, the Second Rhapsody for Violin.

ACKNOWLEDGEMENT

I sincerely thank all the people who helped me to write this essay. Prof. Lawrence Fisher helped organize and correct my writing. Zoltán Székely, to whom the Second Rhapsody was dedicated, shared his intimate knowledge of Bartók and translated some articles from Hungarian. Igminia Székely generously reminisced about the Székely's close association with Bartók. László Somfai sent articles and a manuscript from the Bartók Archive in Budapest. Prof. Violet Archer assisted with the analysis and suggested treatment of certain aspects of Bartok's orchestration. Serge Eremenko, Elsie Ryll, and Merne Hrycun all helped confirm identification of Ukrainian rhythms, and Ken King typed the taxing manuscript.

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CHAPTER I

SOURCES

One of the dominant characteristics of the music of Béla Bartók (1881-1945) is its melodic richness. Bartók's gift for inventing and structuring melodies was impressive, yielding dozens of well-crafted tunes which can be seen and heard in his scores. Many of those melodies have a folk-tune flavour, and Bartók was the first to acknowledge his great debt to the back country musicians of his time and place. In addition to the subtle influences on his "invented" melodies which this music asserted, he often used actual folk material with great fidelity to the original, indicating such use in each case.[1]

The two Rhapsodies for Violin are cases in point. The substance of these brilliant compositions is both original folk dance material and varied forms of folk melodies. Rhapsody No. 2, the subject of this paper, contains no less than ten original folk dance melodies, as well as varied forms of some of the original melodies.

Because of the mutual influences among neighbouring peoples, it is not always possible to establish the nationality of some of the tunes. Bartók himself says:

> The two Rhapsodies contain folk melodies from various sources. I intentionally did not indicate any source here, so I restrict myself to saying to you that No. 1 uses Rumanian and Hungarian melodies, No. 2 Rumanian, Hungarian and Ruthenian.[2]

Bartók's own collections of folk music contain the ten original folk melodies used in Rhapsody No. 2. The collections are:

a) Rumanian Folk Music,[3] Volume I, Nos. 126, 237, 414, 431, 652, 653b, 661, and 669;

b) Rumanian Folk Music, Volume V, No. 151a; and

c) Ruthenian Folk Melodies.[4]

The collections and articles which contain varied forms of the above melodies are:

a) Rumanian Folk Music, Volume II, Nos. 571-572 (Rumanian Folk Music I, No. 237--first half), 575 (Rumanian Folk Music I, No. 237--second half), and 576 (Rumanian Folk Music I, No. 431);

b) "La musique populaire des Hongrois et des peuples voisins," Nos. 71a and 71c (both varied forms of No. 431 in Rumanian Folk Music I);

c) Hungarian Folk Music,[5] Nos. 15 (Rumanian Folk Music II, No. 571-572), 45 (Rumanian Folk Music II, No. 575), and 50 (Rumanian Folk Music II, No. 571-572);

d) Rumanian Folk Music, Volume I, No. 653a (Rumanian Folk Music I, No. 653b); and

e) Rumanian Folk Music, Volume V, Nos. 151b and 151c (Rumanian Folk Music V, No. 151a).

All ten of the melodies found in the Second Rhapsody were played on the violin when Bartok collected them. The instrument appears under several names in different places. In literary Rumanian it is vioară, while the peasants of Bihor call it higheghe, which in turn derives from the Hungarian hegedű. It is a ceteră in Cluj, Câmpie, Turda, Alba, and Maramureş, and a lautӑ in the Banat area and Arad (see

map on following page). These place names are villages or sections of the larger geographical region known as Transylvanian Rumania.

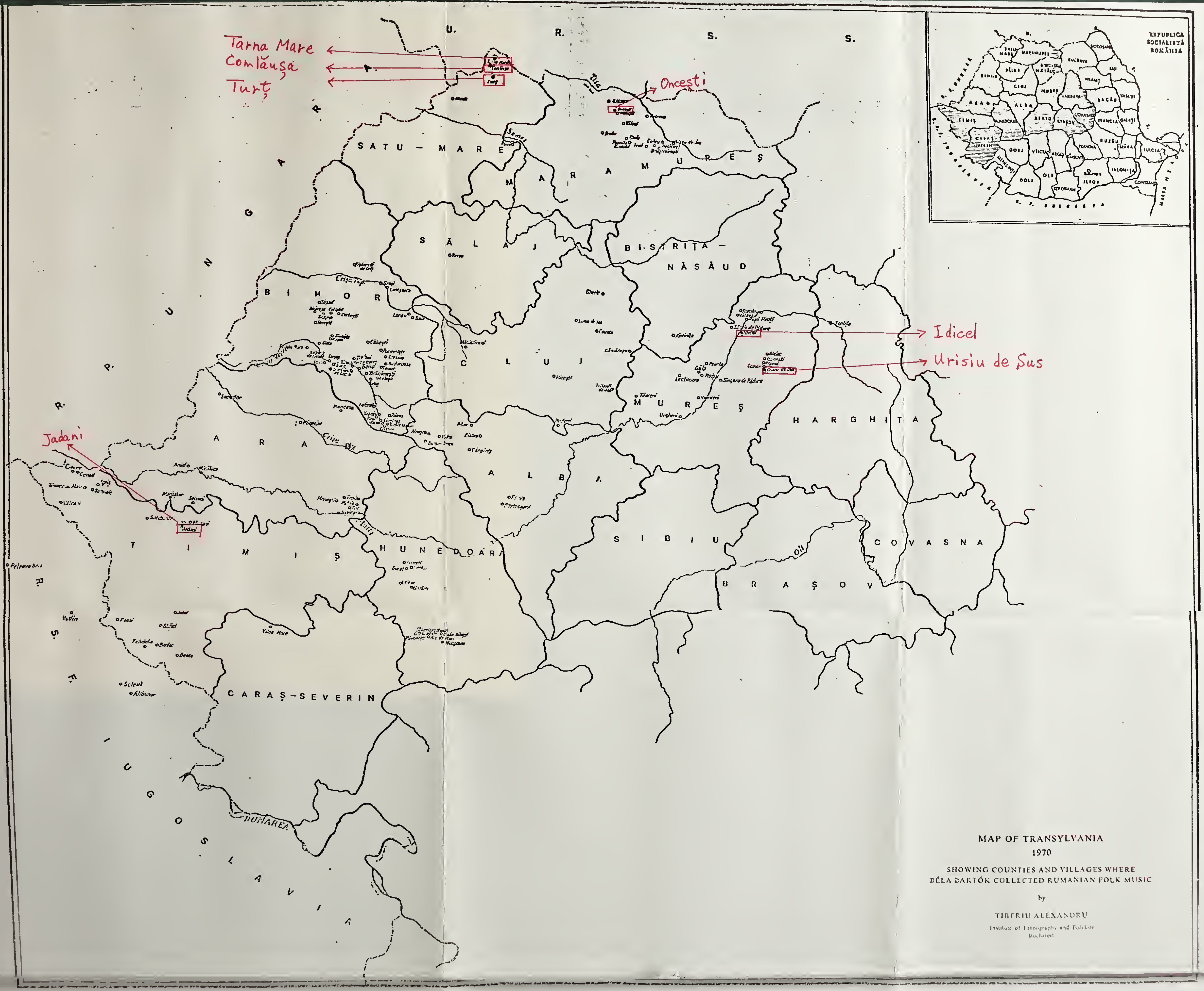
In most of these villages only one violinist played the town's dance music. (occasionally another violinist accompanied with simple chords.) These musicians were usually gypsies, but they lived in the towns, assimilated the local customs, and met their fellow citizens' musical needs. They were, in fact, regarded as peasants, different from urban gypsy musicians, who played for upper-class audiences with traditional Western European musical preferences.

Rare or well-known, most of the tunes performed by the local peasant violinists were rooted in the traditions of the community. A few were of urban or foreign origin.[6] The violinists themselves rarely showed influences from other castes, although they sometimes performed in "gypsy style," unsystematically altering note values or tempi as the spirit moved them.

Detailed Analysis of the Ten Folk Melodies

The ten melodies of the Second Rhapsody are all dance tunes. Tempi vary from a slow ♩ = 64 to a very fast ♩ = 192. One has a Bulgarian rhythm $\frac{7}{16}$, ♪ = 450-520. Six have titles specifying the type of dance; the four without titles are imitations of bagpipe tunes. Some of the melodies have definite form and structure, while others are motivic, with many repeats in various ways.

Three of the slow melodies were found in the County of Mureş, in the Câmpie district. This is the hilly section of central Transylvania, and the neighbouring area to the east is that of the Székelys, the Hungarians of eastern Transylvania. Understandably, the music of Mureş shows a great deal of Hungarian influence.



MAP OF TRANSYLVANIA
1970

SHOWING COUNTIES AND VILLAGES WHERE
BÉLA BARTÓK COLLECTED RUMANIAN FOLK MUSIC

by

TIBERIU ALEXANDRU
Institute of Ethnography and Folklore
Bucharest

Features of the Székely style which appear in these tunes include:[7]

1. More or less pronounced non-semitone pentatonic scale structure with descending direction (the first half of the melody stays within the third and seventh diatonic degrees, and the second half descends to the first degree).
2. Four-section structure in which cadences are], $\boxed{\flat 3}$, [, $\boxed{1}$.[8]
3. Dotted rhythms and Hungarian section closing rhythm ♪ ♩. 𝅗𝅥 ‖ .

Other features of the Székely style in melodies from the Câmpie district are:

4. Special characteristics of ornament groups, such as (a) circling around the principal tone, (b) a kind of inverted mordent inserted between the preceeding fourth degree note and the final tone of the main cadence (♭3), and (c) a peculiar abandoning of the final tone of the main cadence by going through a melisimatic group to the first degree note. These ornaments occur in the songs of the Csangos, Hungarian-speaking peasants from the Băcău (Moldova) region adjoining the east end of Transylvania.
5. Some songs have four eleven-syllable sections in which eight syllables are proper texts and three are nonsense (like şai̯, lai̯, lai̯). Rumanian songs usually have eight syllables in each section but, when a melody is borrowed from the Hungarians, the eleven-syllable melody occurs.

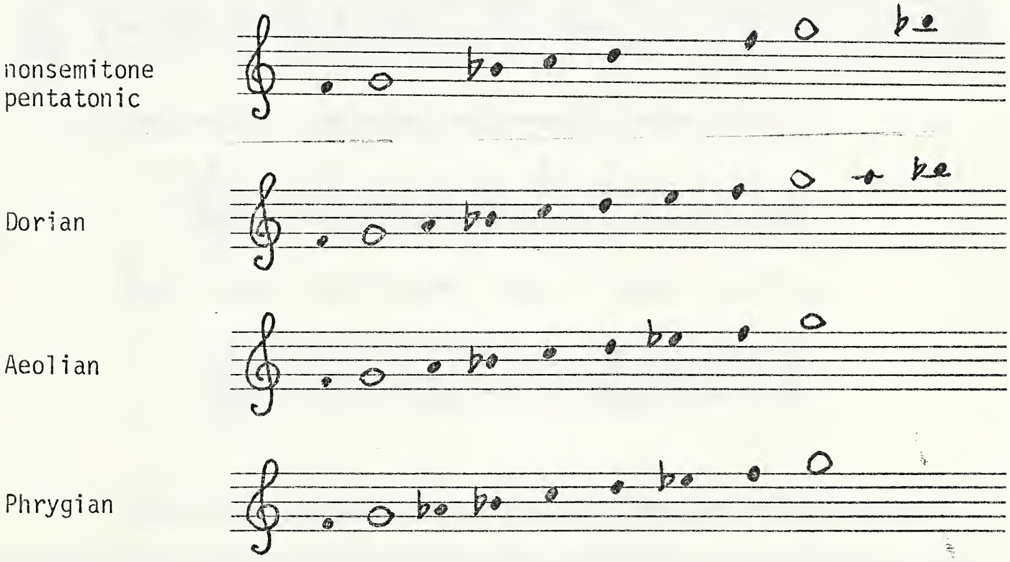
Another feature found in some songs of the Câmpie area is:

6. The vocal break, or a sudden lowering of the voice, which is a transition from song into speech, done immediately after the last tone of a section.[9]

According to Kodály[10] and Bartók, three forms of pentatonic scale appear in old Hungarian tunes:

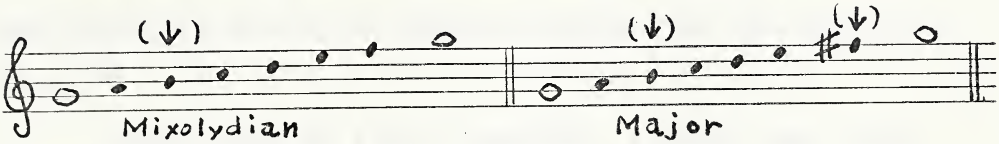
1. The pure pentatonic scale.
2. The pentatonic scale in which the second and sixth degrees of the diatonic scale occur, but as secondary, ornamental notes only.
3. The pentatonic scale is recognizable in certain tunes. The second and sixth degrees occur as real notes to which a separate syllable is sung, but these notes generally occur on weak beats, but never at the end of a tune line.

The second degree is usually a' or a♭', the sixth degree e" or e♭". The original pentatonic scale thus becomes Dorian, Aeolian, or Phrygian.



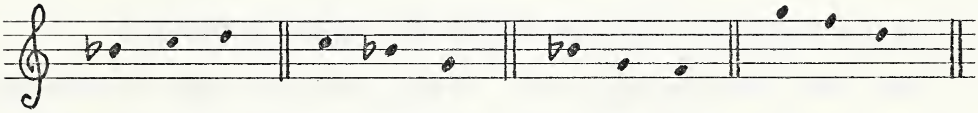
Bartók points out yet another typical alteration of the pentatonic scale in Hungarian material: the sharpening or "intoning" of the third degree, or of both the third and seventh degrees. This change is characteristic of music from the Transdanubian region south and west of

the Danube and, as well, is sometimes found in Rumanian material. The actual change of pitch may be less than a semitone, constituting an upward urge but not an actual change of note. At other times, the change will be a full semitone, and the scales becomes Mixolydian or major. In this case, the fifth degree still does not take on the dominant function; the alteration gives the melody its special flavour.

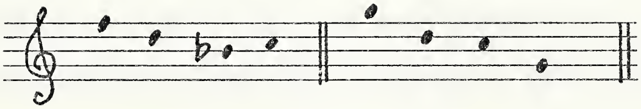


Pentatonic-based tunes betray their origins through "pentatonic turns" in their melodic lines,[11] as

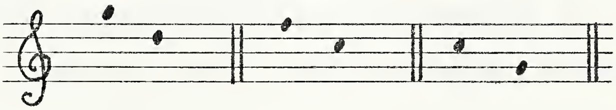
1. When parts of a turn revolve around the degrees



2. When the tune comprises sequences of notes, such as



3. When the tune has frequent leaps in fourth, such as



The first four melodies of the fast movement of the Second Rhapsody, the Friss, come from Satu-Mare County in the northwest corner of Transylvania. They are bagpipe-imitation pieces, which utilize the sounds and tone groups of that characteristic instrument.[12]

When Bartók collected Rumanian folk music, he found bagpipes only in eastern and southern Bihor, Arad, and northern Hunedoara, where

the instrument "was still in its heyday."[13] In Satu-Mare, the bagpipe was no longer in use, yet nearly all of the instrumental dance tunes were bagpipe imitations.[14] He notes that "in earlier times, bagpipes were probably known and used everywhere."[15] Kodály corroborates this view, asserting that the bagpipe was the foremost instrument of the Magyars in the seventh century and was passed on to the Rumanians in Transylvania as a part of the shepherd tradition, but then went out of fashion.[16]

Bartók found two kinds of bagpipes: a Balkan type, and an eastern Central European type which played a Mixolydian scale. Differing arrangements of drone and chanter pipes expanded the range and melodic vocabulary of these instruments to some degree.

In practical terms, the bagpipe was able to produce certain characteristic melodic lines, trills, turns, appoggiaturas, and other figures very rapidly; these elements remain in the Friss of the Second Rhapsody. Also present in the Rhapsody are references to "stop-gap notes" which the bagpiper played when he wished to tune without actually stopping the music.

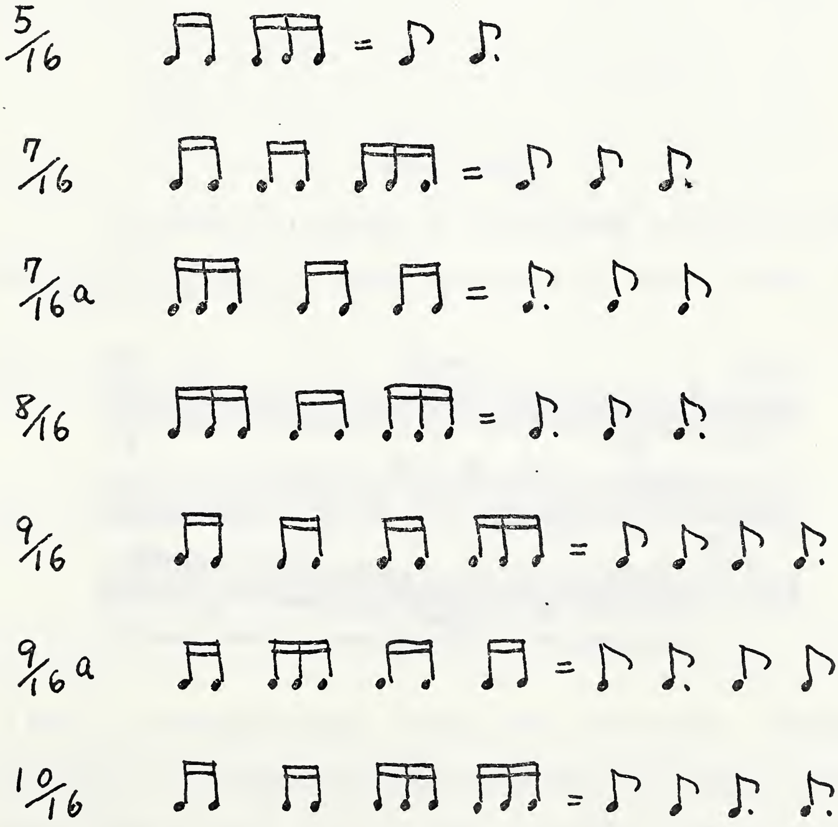
The four bagpipe pieces used in the Rhapsody are constructed of one-, two-, or four-bar motifs, which are repeated without plan or order.

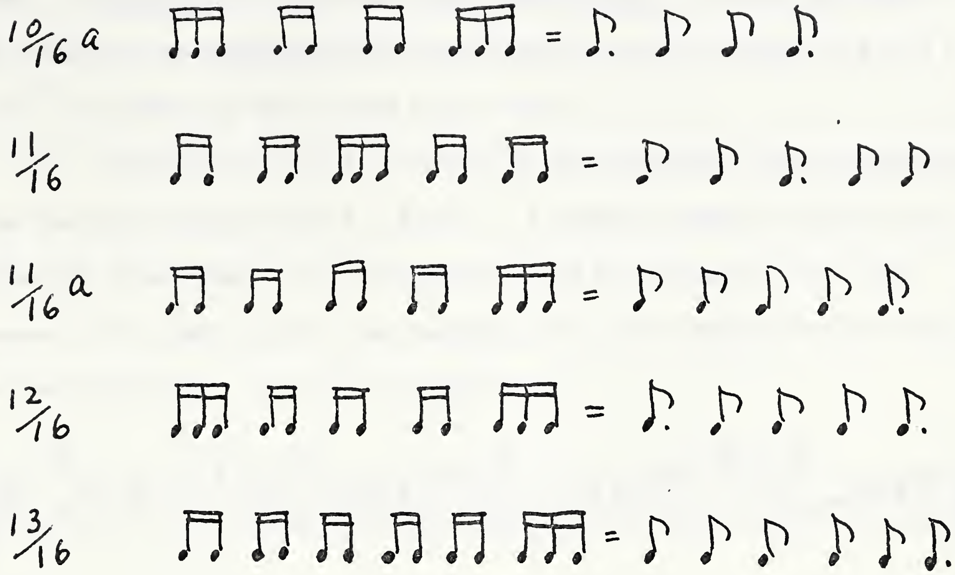
Another melody which was recorded in Maramureş also suggests a bagpipe origin by its Mixolydian motif structure. (Bagpipes had disappeared from use in Maramureş when Bartók recorded the melody.[17])

One long melody is a Ruthenian kolomejka dance tune, probably found in Maramureş or Ugacsa County (west of Maramureş and north of Satu-Mare). In Bartók's opinion,[18] kolomejka rhythm developed into

either: the Hungarian shepherd (or swineherd) dance, which led to the Hungarian verbunkos, and then to the Rumanian heroic-type dance with a rhythm of ♪.♬♪.♬ and the Rumanian ardeleana dance with a rhythm of ♬♬ ; or directly to the Rumanian heroic-type and ardeleana dances.

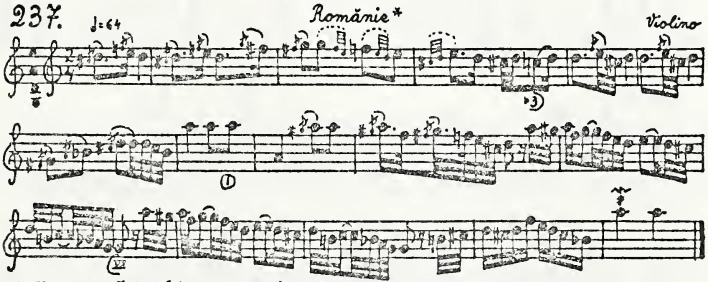
Another melody, from Timiş County in eastern Transylvania, is built on Bulgarian rhythms, which have the following characteristics:[19]
(a) the smallest unit is a sixteenth note--𝅘𝅥𝅯= 300-420 or faster;
(b) higher values are asymetrically compounded from sixteenth notes, such as ♪♪. or ♪.♪ ; and (c) the combinations of ♪ and ♪.. Bulgarian rhythms may have such patterns as:





First Melody

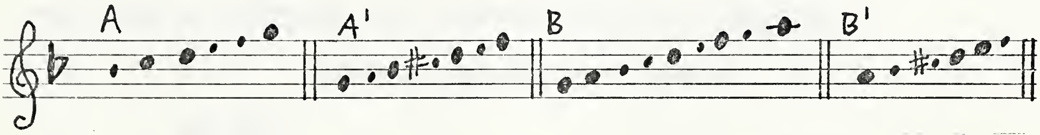
The first folk melody in the Rhapsody is No. 347 in Volume I of Rumanian Folk Music. Bartók recorded it in Idicel, Mureş, in April of 1914, as performed by two village gypsy violinists. Although scordatura, or abnormal tuning of the strings, was common, especially for the second violin, this example was played on normally-tuned instru-



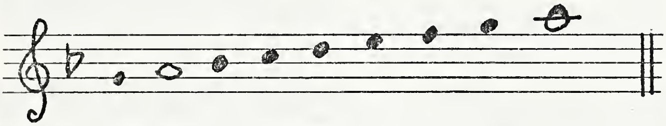
M.F. 3559 d), Idicel (Mureş), Iuon Lup (42, analf.) şi Ile Cacula (22) ţigani, IV. 1914.

ments. A romănie is a whirling gypsy dance en deux of men and women.[20] The tempo of the romănie varies from county to county, from ♩ = 64 to ♩ = 127.[21] The tempo of this piece was ♩ = 64.

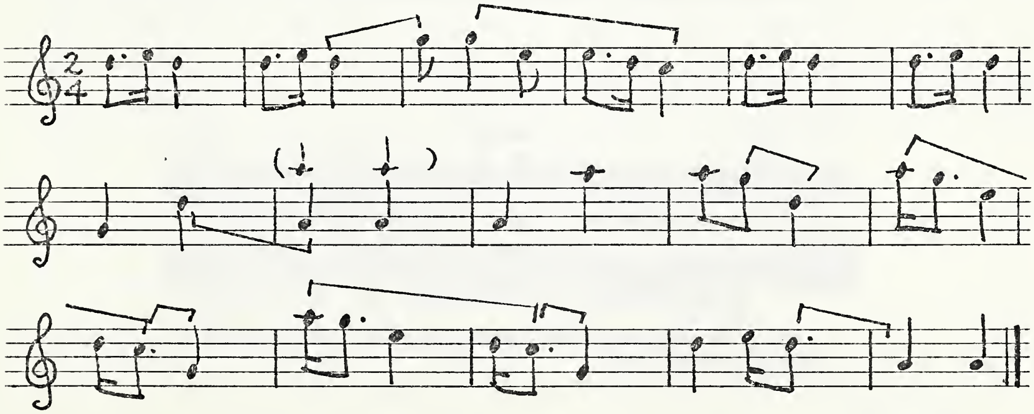
Structurally, it is a melody of four sections, each containing four two-four measures (A, A', B, B'). A certain degree of unity is obtained by repetitions: the first measure of Bis taken from the last measure of A', and the last two measures of B are repeated in the first two measures of B'. The tonal ranges are:



The overall scale is Phrygian on a', and is derived from the pentatonic.



If secondary or ornamental notes are removed, the skeleton of this melody remains as follows:



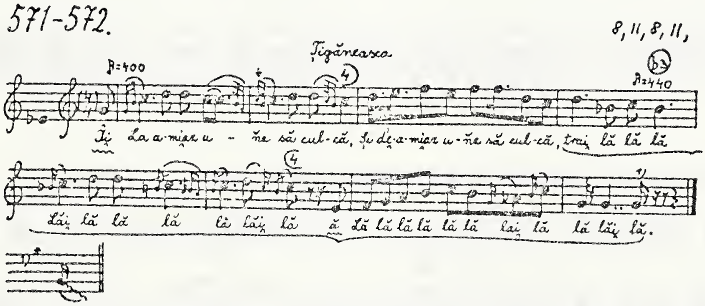
The presence of the perfect fourth and major second plus minor third is characteristic of pentatonism. The melody becomes Phrygian with the addition of b-flat and the upper f. These two notes, along with others

which are sometimes altered (b-flat to b-natural, c to c-sharp, f to f-sharp, g to g-sharp), embellish the skeleton as acciaccaturas and gruppettos. The skeleton form, with the dotted eighth-sixteenth rhythmic elements, suggests a Hungarian origin. But, although some Hungarian music was embellished in this manner, the practice was more typically Rumanian.

A sung version of the melody was found in another Mureş village, and, in this case, the piece was divided into two separate entities, both labelled ţigăneasca (the Rumanian term for a românie).

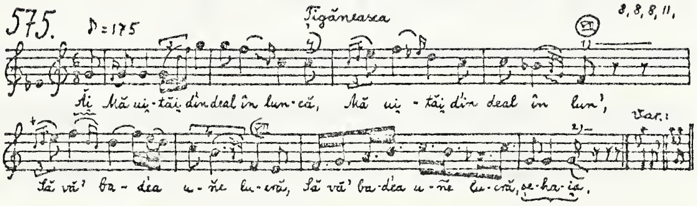
Rumanian Folk Music, Volume II

571-572.


8, 11, 8, 11,
Ţigăneasca
♪=400
♪=440
Ăi La a-miaz u - ne să cul-că, Şi de-a-miaz u-ne să cul-că, trai lă lă lă
Lăi lă lă lă lă lăi lă ă lă lă lă lă lă lă lai lă lă lăi lă.

M.F. 3601 f), Urisiul-de-Sus (Mureş), Rafila Ciolocă (24, analf.) şi alte fete, IX.1914.

575.


♪=175
Ţigăneasca
8, 8, 8, 11,
Ăi Mă ui-tăi din deal în lun-că, Mă ui - tăi din deal în lun',
Var.:
Să văd' ba - dea u - ne lu-cră, Să văd' ba-dea u - ne lu-cră, se-ha-ia.

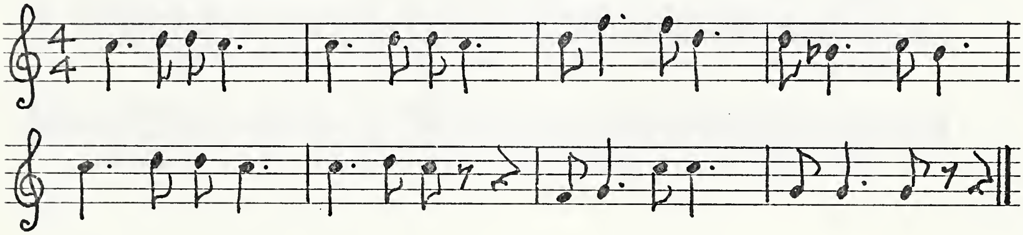
M.F. 3601 e), Urisiul-de-Sus (Mureş), Rafila Ciolocă (24, analf.) şi alte fete, IX.1914.
Var.: Maramureş, N° 43.

The first ţigăneasca, which corresponds to the first half of the instrumental version, is built on a pattern of 8-11-8-11 syllables; the second on a pattern of 8-8-8-11 syllables. Each is essentially four

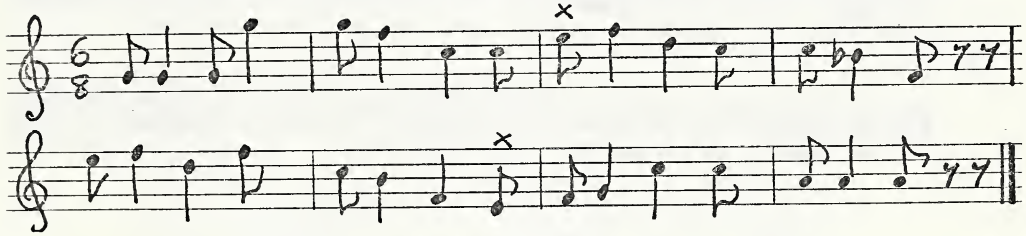
eight-syllable groups with the addition of three nonsense syllables to fill out the lines of eleven syllables.

The sign marked at the end of No. 575 is a vocal break. Such breaks occur exclusively in dance melodies and tempo giusto melodies in dotted rhythm, and express overflowing joy and playfulness. The vocal breaks were recorded in the Mureş and Câmpie areas and the Székely-Hungarian part of Transylvania.

The skeleton forms are as follows:



Pentatonic, descending, dotted rhythms, and eleven-syllable lines are present. The structure is ABAC, with cadences of $\boxed{4}$, $\boxed{\flat 3}$, $\boxed{4}$, $\boxed{\mathrm{I}}$.

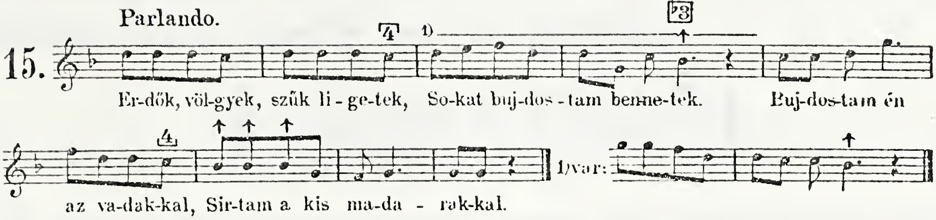


This is pentatonic with dotted rhythm, ending with four eight-syllable lines and having a last line with three additional syllables. The structure is ABBC, and the cadences are $\boxed{4}$, $\boxed{\mathrm{VII}}$, $\boxed{\mathrm{VII}}$, $\boxed{\mathrm{I}}$ in the pentatonic scale on g.

The following three songs are found in Bartók's Hungarian Folk Music:

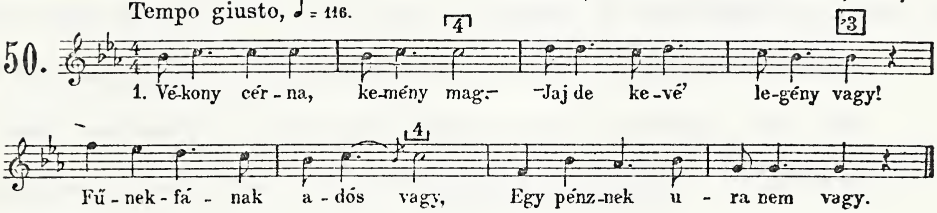
I. Felsőiregh (Tolna), 1906.; B.

15.


Parlando.
Er-dők, völ-gyek, szűk li-ge-tek, So-kat buj-dos-tam ben-ne-tek. Buj-dos-tam én
az va-dak-kal, Sír-tam a kis ma-da-rak-kal.
1) var:

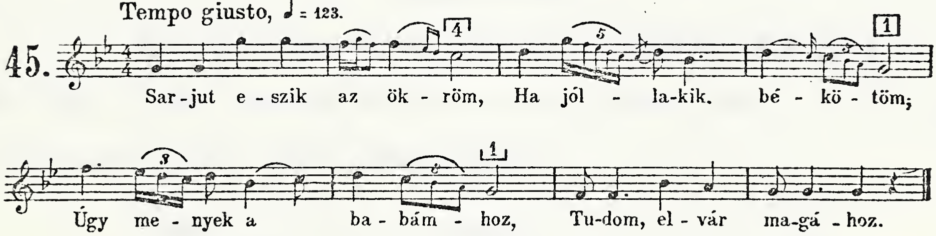
F. 173 d), IV. Hadikfalva (Bukovina), 1914.; K.

50.

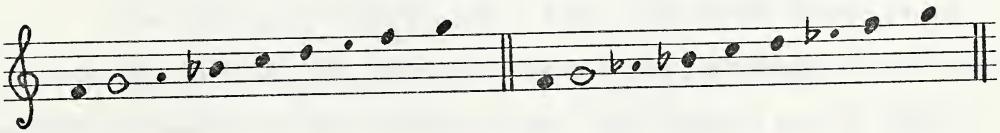

Tempo giusto, ♩= 116.
1. Vé-kony cér-na, ke-mény mag,- Jaj de ke-vé' le-gény vagy!
Fű-nek-fá-nak a-dós vagy, Egy pénz-nek u-ra nem vagy.

Muz. F. 1038 b); IV. Gyergyóujfalu (Csík), 1907.; B.

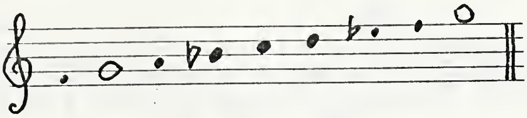
45.


Tempo giusto, ♩= 123.
Sar-jut e-szik az ök-röm, Ha jól-la-kik. bé-kö-töm;
Úgy me-nyek a ba-bám-hoz, Tu-dom, el-vár ma-gá-hoz.

The first two songs, but especially No. 50, are similar to the first *ţigăneasca*. They are pentatonal and have cadences similar to that of the first *ţigăneasca*. But the first melody (No. 15) slides toward Dorian with the e-natural, and the second toward Phrygian with its a-flat and e-flat.



The third example (No. 45) suggests the second ţigăneasca. Although the cadences differ and the scale, derived from the pentatonic form, becomes Aeolian, it still resembles the second ţigăneasca.

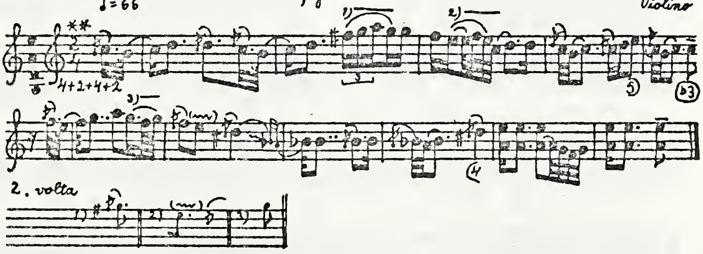


The texts of the Hungarian versions include four eight-syllable lines and four seven-syllable lines. The violin version and both sung versions of these melodies are from Mureş. Inasmuch as the Hungarian tunes come from geographical areas which are virtually neighbours of Mureş, it seems reasonable to conclude, from the total evidence, that the ţigăneasca melody No. 237 from Rumanian Folk Music I originated in Hungary.

Second Melody

The next melody in the Rhapsody is Rumanian Folk Music I, No. 431. It was recorded in Urisiul-de-Sus, Mureş County, in 1914, as played on a violin, again tuned normally.

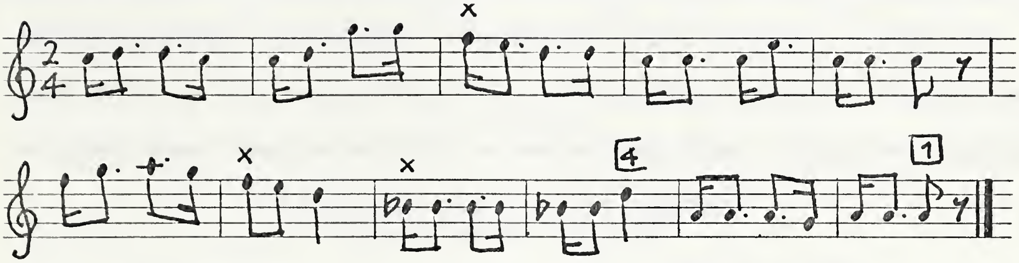
431.*



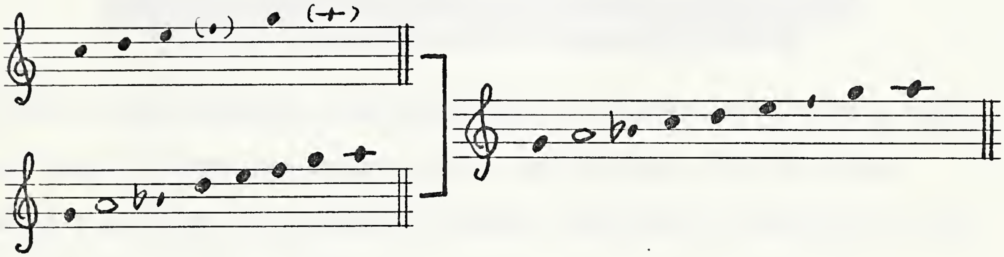
M.F.3599 c), Urisiul-de-Sus (Mureş), Toma Tofolean (64), IX. 1914. Cf. Vol. II, Nº 576. ***

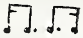
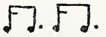
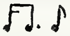
The tempo, as recorded, was ♩ = 66. The melody should be in four sections of four, two, four, and two measures, although the violinist omitted one measure in the second section. The cadences are $\boxed{5}$, $\boxed{\flat 3}$,

$\boxed{4}$, $\boxed{1}$. The skeleton form, after the removal of ornaments, is:

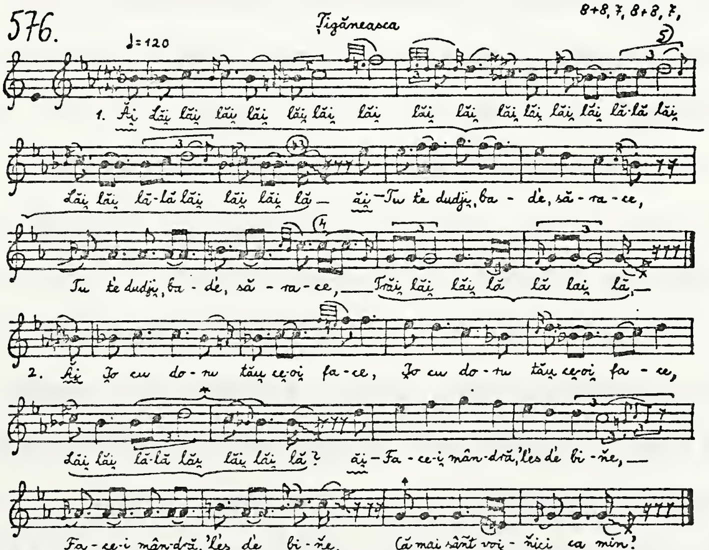


The first half of the melody, excepting the top f-natural, is pentatonic once again, The second half is pentatonic except for the notes b-flat and f-natural. Taken as a whole the melody is Phrygian:



The dotted rhythms  and  predominate, and Hungarian section closing rhythm  is observed.

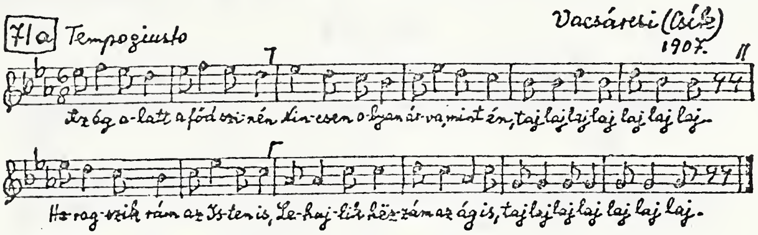
The vocal version is found in Rumanian Folk Music II, No. 576:


576.
Ţigăneasca
♩=120
8+8, 7, 8+8, 7,
1. Ăi lăi lăi lăi lăi lăi lăi lăi lăi lăi lăi lăi lăi lăi lă-lă lăi
Lăi lăi lă-lă lăi lăi lăi lă — ăi — Tu te dudzi, ba - de, să - ra - ce,
Tu te dudzi, ba - de, să - ra - ce, — Trăi lăi lăi lă lă lai lă —
2. Ăi Io cu do - ru tău ce-oi fa - ce, Io cu do - ru tău ce-oi fa - ce,
Lăi lăi lă-lă lăi lăi lăi lă? ăi — Fa - ce-i mân-dră, 'les de bi - ńe, —
Fa - ce-i mân-dră, 'les de bi - ńe, Că mai sânt voi - ńici ca min?

M. F. 3604 a), Urisiul-de-Sus (Mureș), Rafila Ciolocă (24, analf.) și alta fete, IX. 1914.
Cf. Vol. I. Nº 431.

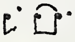
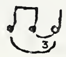
Its structure is the same as the instrumental form except that the second section contains two measures. Bartók found this version, sung by various girls, in the same village as the instrumental version. However, he regarded these Rumanian melodies as derivatives from a Hungarian original.[22]

"La musique populaire des Hongrois
et des peuples voisins"


71a
Tempo giusto
Vacsárcsi (Csík)
1907.
Az ég a-latt a főd szi-nén Nin-csen o-lyan ár-va, mint én, taj laj laj laj laj laj laj.
Ha-rag-szik rám az Is-ten is, Le-haj-lik hoz-zám az ág is, taj laj laj laj laj laj laj.

There are also versions from other times and places, with varying tempi and metric schemes and patterns of syllabification, but the common melodic outlines and structural elements establish the ubiquity of this tune in that general region.

The original Hungarian version does not have an upbeat, and indeed in Eastern Europe most folk songs did not begin with an essential upbeat.[23] Yet a singer might have needed the psychological support of an upbeat to launch himself into the song, so he sometimes supplied one on his own. So-called pseudo-upbeats occurred at the beginning of a melody or melody section after rests, were non-essential, and were sung, in Rumanian melodies, with nonsense syllables, such as hai, ai, a, hoi, oi, si, and so on.[24] Both the Rumanian instrumental and sung versions use such an upbeat (sung to "ai").

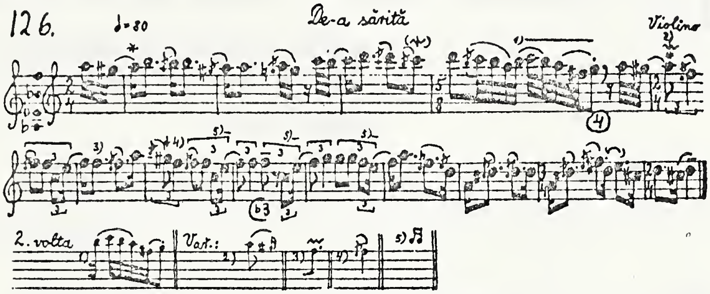
Whereas the Hungarian original uses no ornaments and maintains the strictness of rhythm, the Rumanian sung version is more flexible, incorporating rhythmic compensations by lengthening or shortening syllables (is changed to  or ). Additionally, the Rumanian

sung version is richly ornamented, and the violin version includes embellishments even on the pseudo-upbeat.

Third Melody

The third melody used in the Second Rhapsody is found in Rumanian Folk Music I as No. 126:

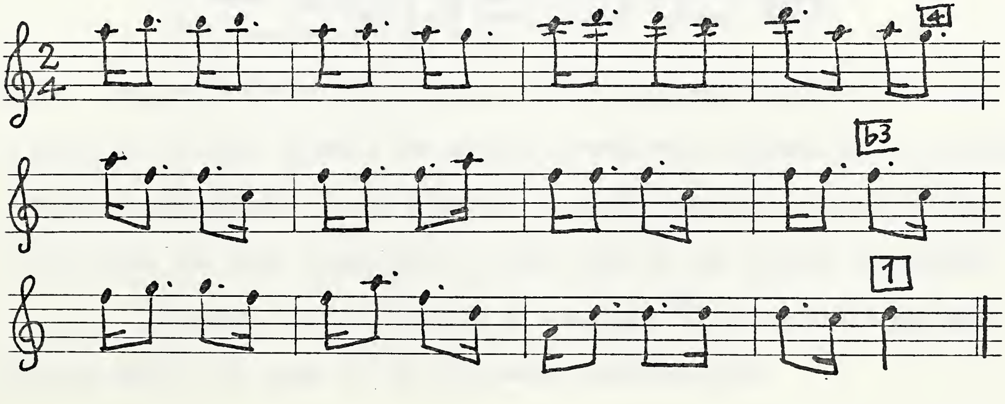
126.

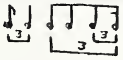


M.F. 3543 d), Râpa-de-Sus (Mureş), Ion Popovici (22), IV. 1914.

Bartók recorded it in Râpa-de-Sus, Mureş, again in April of 1914. In this case, the violinist had tuned his instrument a semitone higher, but kept the tuning in fifths. Since this was probably just due to the absence of a tuning fork or other pitch standard, Bartók transcribed it as if it had been played on a normally-tuned violin. The title, De-a săriță, denotes jumping or springing, and in Râpa-de-Sus it meant a young men's round dance performed with sticks.

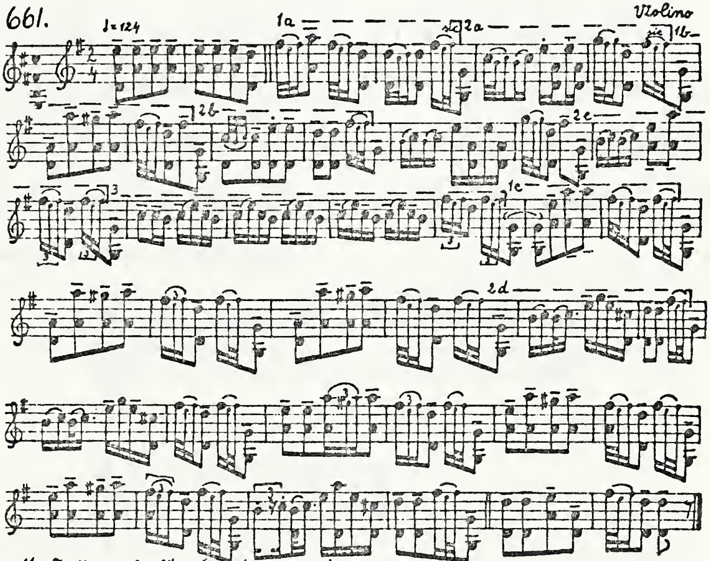
The skeleton form would be:



There are three four-measure sections with the main cadence at the end of the first section, and the second last measure of the last section may be considered an extension. The scale is, on the whole, pentatonic but becomes Dorian with the addition of the e" and b". The c-sharp and f-sharp in the final three measures changes the melody to D major. Here again there are pseudo-upbeats, rhythmic compensations (), and embellishments of various types.

Fourth Melody

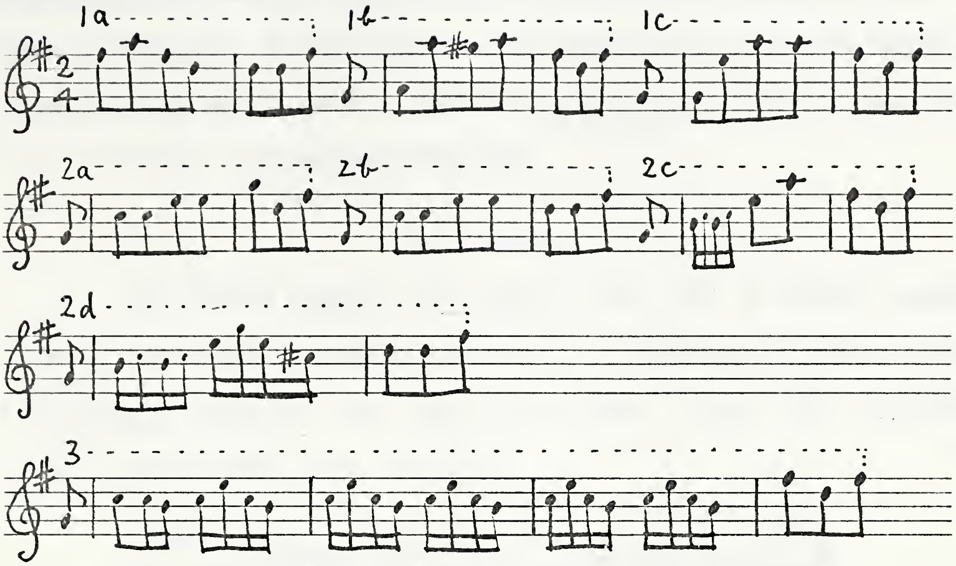
Bartók recorded the melody Rumanian Folk Music I, No 661, in Satu-Mare in 1912.



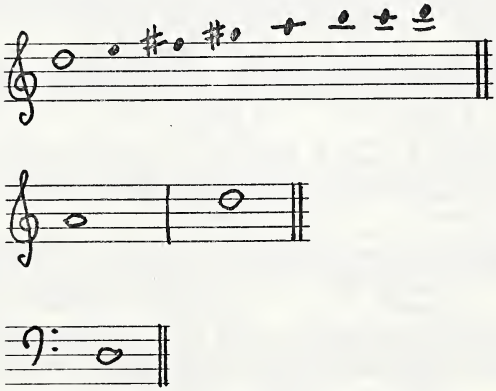
M. F. 1988 c), Comlăuța (Satu-Mare), un țigan, I.1912.

Again, the gypsy violinist's tuning of his instrument was in fifths but a minor third below normal, the bottom string being lowered to E. Bartók transposed the melody to the pitch which would sound on a normally-tuned violin with the same fingerings as those used on the lowered instrument.

The music is in imitation of bagpipes.[25] It is built on three two-bar motifs, as seen in the following skeleton form:



One-b and 1c, and 2b, 2c, and 2d are variations of 1a and 2a. Three is a stop-gap section in which, originally, the piper would have gone on playing while tuning. If the eastern Central European-type bagpipe notes were transposed to the violin register, the chanter, middle pipe, and drone would sound as follows:

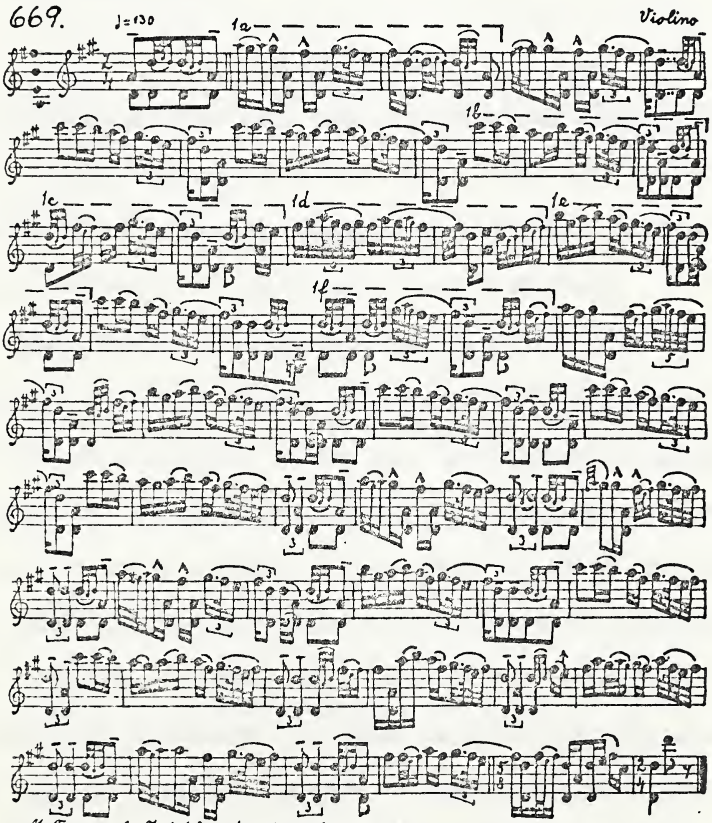


Fitting this music into the violin idiom of course results in melodic changes, but the Mixolydian flavour remains nonetheless. The two-measure introduction can be explained in several ways: (a) as an imitation tuning section, as at the beginning of a bagpipe piece; (b) to impart

momentum to the body of the piece; or (c) preparation beats for the dancers to begin. The two-measure coda constitutes a definite close; without it the music could be repeated ad infinitum, since it does not have a definite close without the coda.

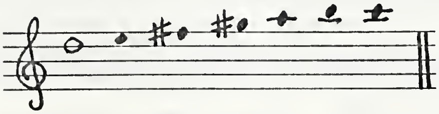
Fifth Melody

The melody Rumanian Folk Music I, No. 669, is another example recorded for Bartók by a gypsy violinist, in imitation of pipes, using a scordatura tuning one tone higher than normal. Again, the structure is in a two-bar motif plus variations.



M.F. 2043 b) Turț (Satu-Mare), un țigan, IX. 1912.

The unconventional key signature results from the altered Mixolydian mode, in which the fourth degree is sharped. Built on d, the resultant scale is unusual:



The drone is raised an octave, and the changing of the pitch from a' to d" on the middle pipe is imitated quite consciously. The g-natural in the second measure of the fourth line probably resulted when the player accidentally touched it in performance. The melody has a one-bar introduction and a closing bar.

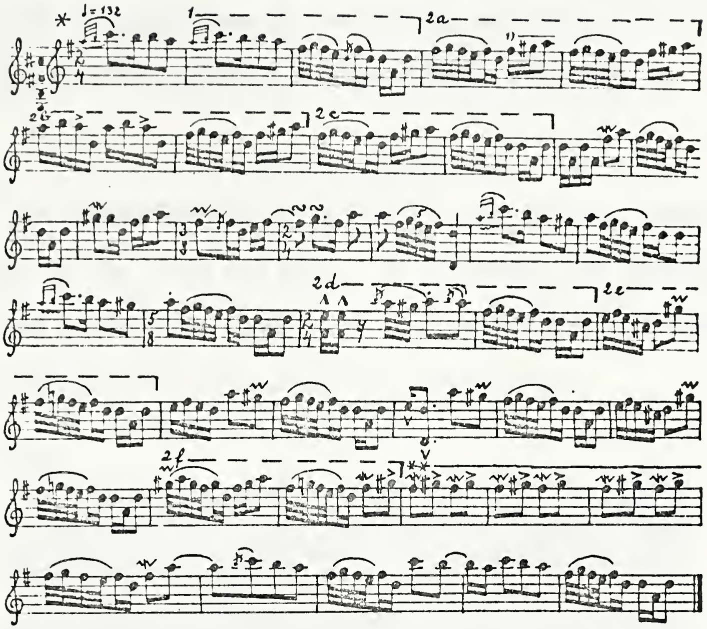
Sixth Melody

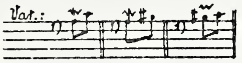
The two melodies Nos. 653a and 653b from Rumanian Folk Music I (see page 23) are from Satu-Mare and, again, were recorded on a violin tuned a minor third below the normal string pitches. Of the two, 653b is the most similar to its counterpart in the Rhapsody.

Again the music is derived from bagpipe tunes. It is motivic and Mixolydian, with both normal and raised fourth degrees of that scale. It may be that this altering of the g's, from natural to sharp, was somewhat dependent on the surrounding melodic landscape. When the tune takes the player on to a higher finger, that is, third or fourth, after a second finger (which would play either g-natural or g-sharp), the pitch of the g is sharped. If the tune goes to a lower note, the g remains natural, as in the signature. It seems probable that the example as recorded, then, illustrates the sort of minor alteration which is likely to occur as folk music is passed unwritten from one player or one instrument to another, a result of some player's technical limitations or

653a.

Violino

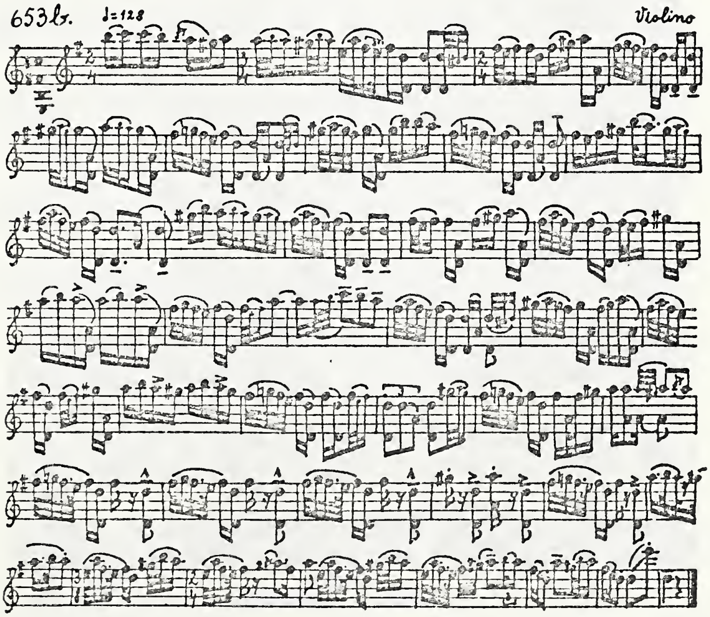




Târna-Mare (Satu-Mare), un ţigan, I. 1912.

653b.

Violino



M. F. 1976 c), Târna-Mare (Satu-Mare), un ţigan, I. 1912.

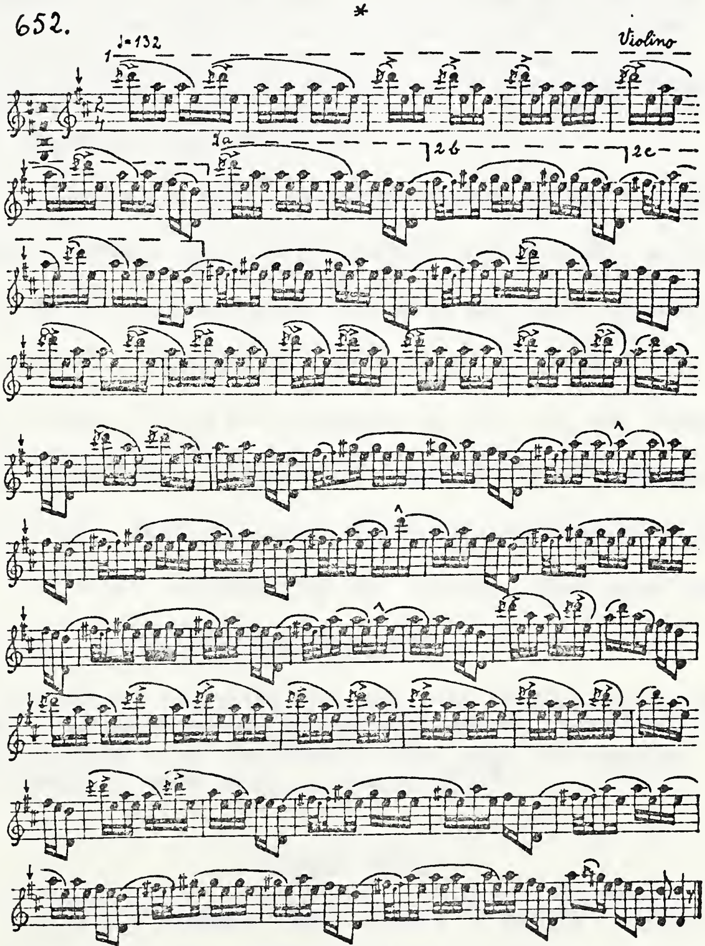
strengths or the shift of instrumental idiom generally.

A feature uncommon to these tunes but more common to the vocal music of the time and place is the glissando at the end.

Seventh Melody

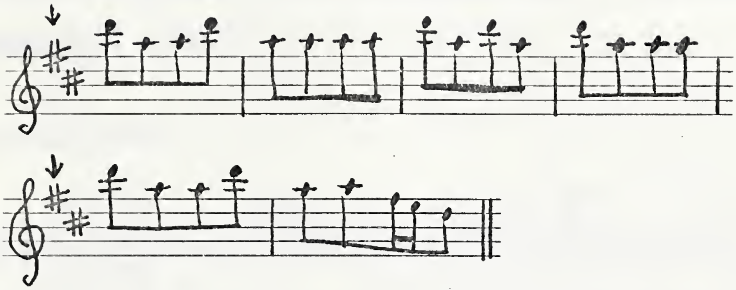
The melody Rumanian Folk Music I, No. 652 was found at the same village as Nos. 653a and 653b. It is likely that Bartók's version was performed by the same gypsy violinist, since the instrument was tuned the same and the piece was on the same record.

652.



M. F. 1976 a), Târna-Mare (Satu-Mare), un ţigan, I. 1912.

The skeleton form of the motif is:



Of this music, Bartók writes that it is "According to the performer an imitation of bagpipe music," and goes on to say

> Now, if a piece is specially designated in this area as an imitation of bagpipe music, there certainly must be a kind of super-imitation or as I would put it, a sort of caricature. And this we will find then we closely examine No. 652. Here it appears as if the player wants to over-emphasize those funny squeaking, squealing, and jumpy sounds of the bagpipe.[26]

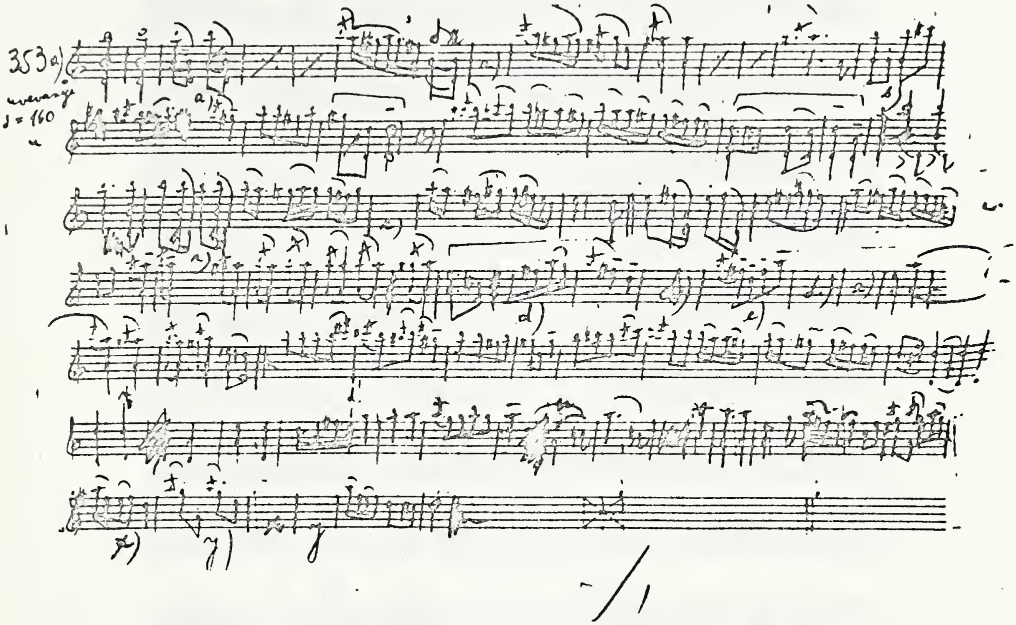
The scale is Mixolydian with the fourth degree raised to g-sharp. The third degree, f-sharp, was played slightly below normal pitch on the recordings; Bartók has indicated this with the small downward arrows in the key signature. Inasmuch as there are no c-sharps in the simplified motif, the c-sharp in the key signature is only for the purpose of emphasizing those notes, which may be regarded as an appoggiatura to an appoggiatura (d). That is to say, the real appoggiatura is the constant, repeated d"' and the c-sharp, plus the accents, give added emphasis to that function. Bartók also mentions this:

> The very short, squeaking appoggiaturas of the octave tone, however, are seldom imitated because of the difficulty in producing them on an instrument other than the bagpipe. One attempt is made to do so in No. 652.[27]

Eighth Melody

The melody numbered 353a appears in Bartók's unpublished collection of Ruthenian music.[28] The title is Uvevanyc, which is a type

of Ruthenian kolomejka, and the kolomejka tempo is approximately that of Uvevanyc, ♩ = 160.



Bartók eredeti kézirata

László Somfai has written the piece out in full, working from Bartók's manuscript, which is to some extent in a kind of shorthand notation (see top of page 27).[29]

The entire melody, which Somfai calls a "Ruthenian episode," is made up of motifs and variations:

a) introduction;

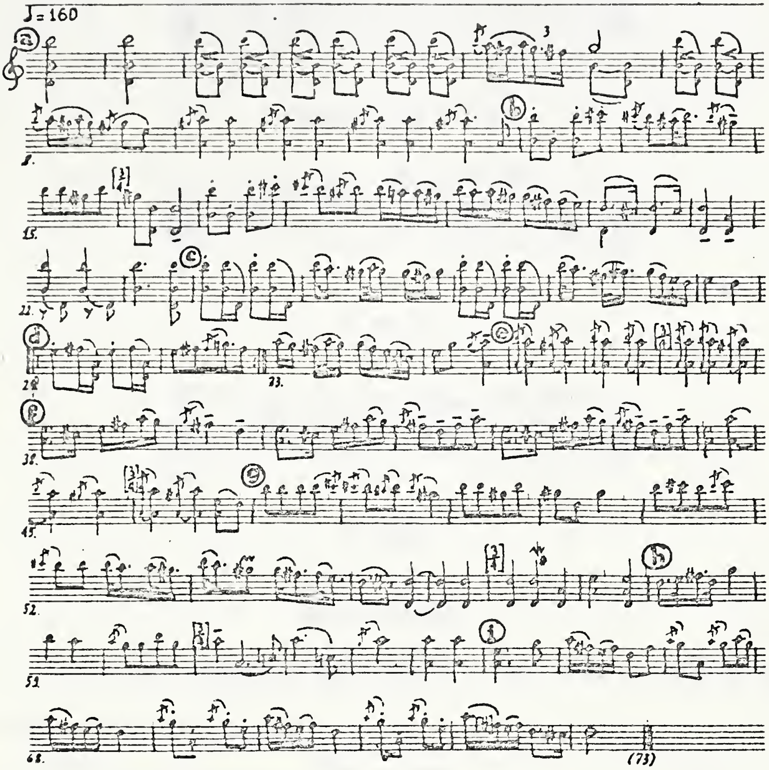
b) a four-bar motif and its variations (A, A');

c) a variation of a motif derived from the introduction;

d) a two-bar motif is played three times, plus two more bars;

e) derived from (a), serving as an interlude;

Rutén tánc hegedűre — Bartók gyűjtése



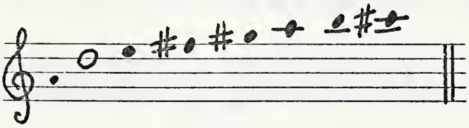
f) a two-bar motif and its variation, and the variation repeats;

g) the entire eight bars are a variation of (b);

h) a four-bar motif; and

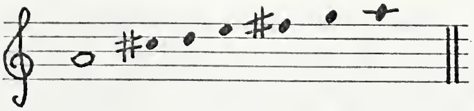
i) a two-bar motif and its three variations.

The scales are Lydian, Mixolydian, and major:

a, b, c, g 

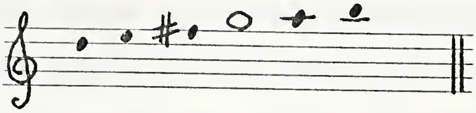
Lydian on D

d, f



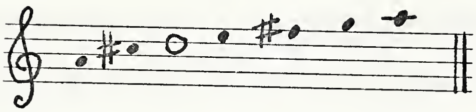
Mixolydian on A

h



G major

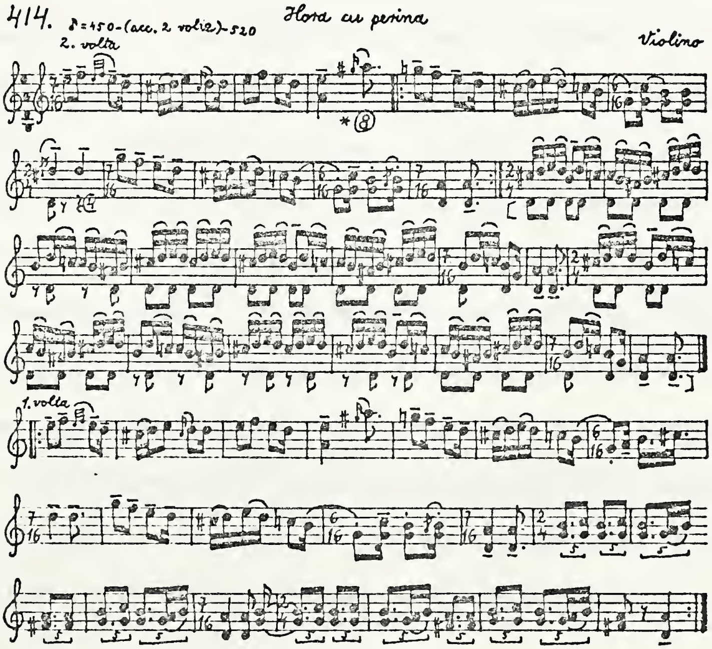
i



D major

Ninth Melody

The melody Rumanian Folk Music I, No. 414 is titled Hora cu perina--Dance with Pillow.



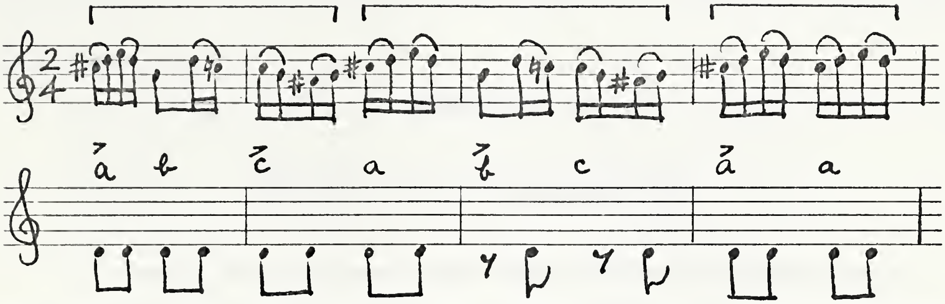
M. F. 1851 c), Jadani (Timiş), un ţigan (35), II. 1913.

According to Bartók this is a round dance. He describes it as follows:

> The dancers form a circle and hold their hands. One dancer stands in the center, holding a pillow on the nape of his or her neck. The circle executes certain steps and motions. After a while, the dancer standing in the center selects one dancer, hands over the pillow, and changes place with him or her. Then the play starts all over again.[30]

An interest feature of the work is the so-called Bulgarian rhythm evident in the measures of 7/16 time. The limping rhythm necessitates an equally strange metronome marking: ♪ = 450, which is marked to accelerando to 520 for the *seconda volta*. Bartók states that 7/16 time is identical with the so-called *Ruchenitza* rhythm frequent in Bulgarian material.[31] Of his collection of 914 Rumanian dance melodies, five percent make constant use of this characteristic Bulgarian rhythmic twist, while another two-and-one-half percent use it some of the time. The figures delineate the extent of Bulgarian influence in Rumanian music.[32]

The coda or postlude (*aprája*) of this example is a feature of some Hungarian tunes. Structurally it does not belong to the main part of the piece. It was frequently played higher on the E string, a gypsy interpretation. Harmonically austere--usually little more than tonic and dominant chords--this type of coda was thought by Bartók to result from foreign or urban influences since the characteristics are not those of rural Rumanian music.[33] In this case, the rhythm is $\frac{3+2+3+2}{16}$, which Bartók notated as 2/4 with two groups of quintuplets rather than as 10/16. He may have considered this as a "Bulgarianized" 2/4. The *seconda volta* coda has a "shifted rhythm"[34] in which the accent falls on different beats of the motif. The effect is even more exaggerated by the alternation of accents with either constant or off-beat eighth notes on d:

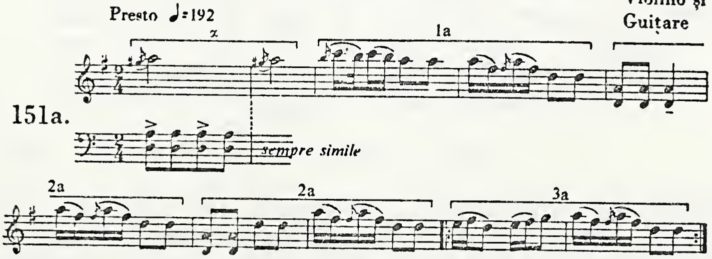


Tenth Melody

The short melody in the following example is illustrative of the style of guitar accompaniment often used in the Maramureş area.[35] The instrument, called variously a zongora or a cobza, may have had only the two strings used in the tune--d' and a'--and the incessant repetition of these notes brings to mind once again the drone of the pipes. In earlier times, the bagpipe was the only instrument used for dances in Maramureş. By the early twentieth century, when Bartók and Kodály began their collections, the pipes had disappeared, but the flavour remains in the music as played on the violin or the shepherd's flute.[36]

Oşăneşte

151a.



F. 2189 d). Onceşti. Pătru Drăguş (28).

CHAPTER II

ANALYSIS OF THE SECOND RHAPSODY

One of the composers whose music influenced Bartók quite specifically was Franz Liszt. In a lecture entitled "Liszt Problems," Bartók discussed three of Liszt's major innovations:[1]

1. Cyclic sonata form, with common themes treated on variation principles (for example, the E♭ Piano Concerto).
2. Developing the symphonic poem further, after Berlioz.
3. Musical form, which arose from the juxtaposition of the lassú (slow) and friss (fast). Liszt was led to it by the usual order of Hungarian folk and semi-folk music. As Bartók states:

> The playing of a slower and a faster piece in succession--a composite structure of higher order--is, or was, in frequent use on Hungarian and Rumanian soil. The Hungarian material contains some bagpipe pieces consisting of a slower dance melody as the main part and a faster apràja [a kind of interlude or coda which does not have any thematic connection to the main theme[2]] as the added part. The Hungarian gypsy bands, too, seem to have adopted this usage, and the general design even of some of the Liszt rhapsodies shows the same principle: Lassen (better: lassú or slow [piece]) as first part, followed by Friska (distortion of Friss or fast [piece]).[3]

Bartók, in the lecture "Liszt Problems," says:

> I must stress that the rhapsodies--particularly the Hungarian ones--are perfect creations of their own kind. The material that Liszt uses in them could not be treated with greater artistry and beauty. That the material itself is not always of value is quite another matter, and is obviously one reason why the general importance of the works is slight, and their popularity great.[4]

What material did Liszt use? In the same lecture, Bartók referred to Liszt's own book on gypsy music, Des Bohémiens et de leur musique en Hongrie.[5]

> The classical simplicity of the peasant melodies did not interest him (if indeed he was ever able to hear them at their most beautiful) and for this again we must blame his period, the nineteenth century. Liszt, like so many of his contemporaries, was fascinated by frills and decorations, show and glittering ornamentation, rather than by perfectly plain, objective simplicity. This explains why he placed the extravagent, overloaded and rhapsodic gypsy music-making higher than the peasant performances.[6]

Bartók points out an important dissimilarity between Liszt and his great contemporary, Richard Wagner, noting that Wagner solved all of the problems that he posed for himself, leaving no room for further development by later composers, but that

> Liszt on the other hand touched upon so many new possibilities in his works, without being able to exhaust them utterly, that he provided an incomparably greater stimulus than Wagner.[7]

Not yet possessed of the insights of his mature years, Bartók wrote his first rhapsody for the piano in 1904. Soon thereafter, he transcribed this Opus 1 for piano and orchestra. The finished product is virtuosic and grandiose, a nineteenth-century Germanic concept of Hungarian music.[8] It is interesting to note that this was one year before he began collecting the folk melodies.

Some twenty-three years later, in 1928, he produced the two rhapsodies for violin, initially with piano accompaniment. But, from the beginning, he may have imagined these works to be for violin with orchestra. The piano versions were written around November of that year, the orchestrations begun early in 1929 while he was on a tour of Russia.[9]

It is apparent that Bartók considered these two works to be

important among his total output, for he revised them a number of times. He made changes in the Second Rhapsody orchestra version in 1944 and in the piano version in 1945, the last year of his life.

The two Rhapsodies are unique even among Bartók's compositions. He wrote many arrangements of folk songs or folk music, including the well-known children's piano pieces and the 44 Duos for Two Violins. In these sets, and others, each folk melody is set as an individual piece. But, in the Rhapsodies, he grouped several of the folk melodies together as a form of medley. Although there are slight pauses between the movements, the overall effect is of continuity. And, whereas a number of the melodies he adapted for his other instrumental arrangements are taken from songs, all of the tunes in the Second Rhapsody were recorded originally on the violin. (The First Rhapsody does contain one melody which was sung originally.)

Furthermore, it may be inferred from Bartók's placement of this rhapsody in the hierarchy of his compositions that he felt that the basic materials of the music were important also. He said:

> The right type of peasant music is most varied and perfect in its forms. Its expressive power is amazing, and at the same time it is devoid of all sentimentality and superfluous ornaments. It is simple, sometimes primitive, but never silly. It is the ideal starting point for a musical renaissance, and a composer in search of new ways cannot be led by a better master. What is the best way for a composer to reap the full benefits of his studies in peasant music? It is to assimilate the idiom of peasant music so completely that he is able to forget all about it and use it as his musical mother tongue.[10]

The above passage also establishes that Bartók saw folk music as an antidote to an exhausted romanticism. To use folk material he offered three possible ways:

1. Take over a peasant melody unchanged or slightly varied, write an accompaniment to it and possibly some opening and concluding phrases.
    a) Introductory and concluding phrases are of secondary importance, and they only serve as an ornamental setting for the precious stone: the peasant melody.
    b) The importance of the used melodies and the added part is almost equal.
    c) The melody only serves as a "motto" while that which is built round it is of real importance.
2. The composer does not make use of a real peasant melody but invents his own imitation of such melodies.
3. Neither peasant melodies nor imitations of peasant melodies can be found in his music, but it is pervaded by the atmosphere of peasant music. In this case we may say, he has completely absorbed the idiom of peasant music which has become his musical mother tongue. He masters it as completely as a poet masters his mother tongue.[11]

If Bartók's own "mother tongue" in music was the rhythmic, harmonic, and melodic language of Western Europe, then the task of reorienting his ear to Hungarian peasant music may have been quite ambitious. For he and Kodály uncovered a relatively unfamiliar vocabulary--pentatonism, modal writing, lop-sided rhythmic patterns such as the so-called Bulgarian rhythm , the half-song-half-speech expression known as parlando, and other devices, as seen in the analysis of the ten original melodies in Chapter I.

In Transylvanian Rumanian villages there was (and still is) a custom of Sunday dancing. From four to eight dance melodies were played in succession; sometimes tunes would be repeated, permitting the dancers to repeat the same dance also.[12] It was from this practice that Bartók probably took the idea of a medley as a compositional method. In the Lassú, he used quite similar tunes all from the same county, but the geography of the tunes in the Friss is much more diverse. They come from Satu-Mare (Comlausa, Turt, and Tarna-Mare), Timiş (Jadani),

Maramureş (Onceşti), and either Maramureş or Ugocsa, and were collected over a seven-year span from 1912 to 1919.

That he did indeed succeed in absorbing this new "musical mother tongue" is patent in an examination of a number of aspects of the Second Rhapsody.

Structure of the Rhapsody and Treatment of the Folk Melodies in the Solo Part

The sectional breakdown on page 36 is based primarily on the 1944 orchestral and 1945 piano versions of the Rhapsody.

In the Lassú, Bartók used three folk melodies from Mureş. In the Friss, the first section (A--a, b, c, d) is built on bagpipe melodies from Satu-Mare, the second section (B) on a Ruthenian dance melody, and section C on a tune from Timiş. Even the coda of this movement is based on folk material, a tune from Maramureş.

In the Lassú, a românie (Rumanian Folk Music I, No. 237) appears as the main theme of the Rondo, and a ţigăneasca (Rumanian Folk Music I, No. 431) and the De-a sărita (Rumanian Folk Music I, No. 126) as interludes or episodes of the Rondo.

Most of these folk melodies appear basically unchanged in this and other sections of the Rhapsody. Some are transposed, some tempi are changed slightly, accompaniment figures are added to the solo voice, and ornaments are altered here and there, but the essential character of the music is preserved. Folk music performance practice gave rise to changes in the originals, of course. If a tune was played five times, each performance altered in some way. Bartók's slight alterations of various elements simply reinforces that plastic tradition.

In the Lassú, the first theme (A) shows minor alteration of

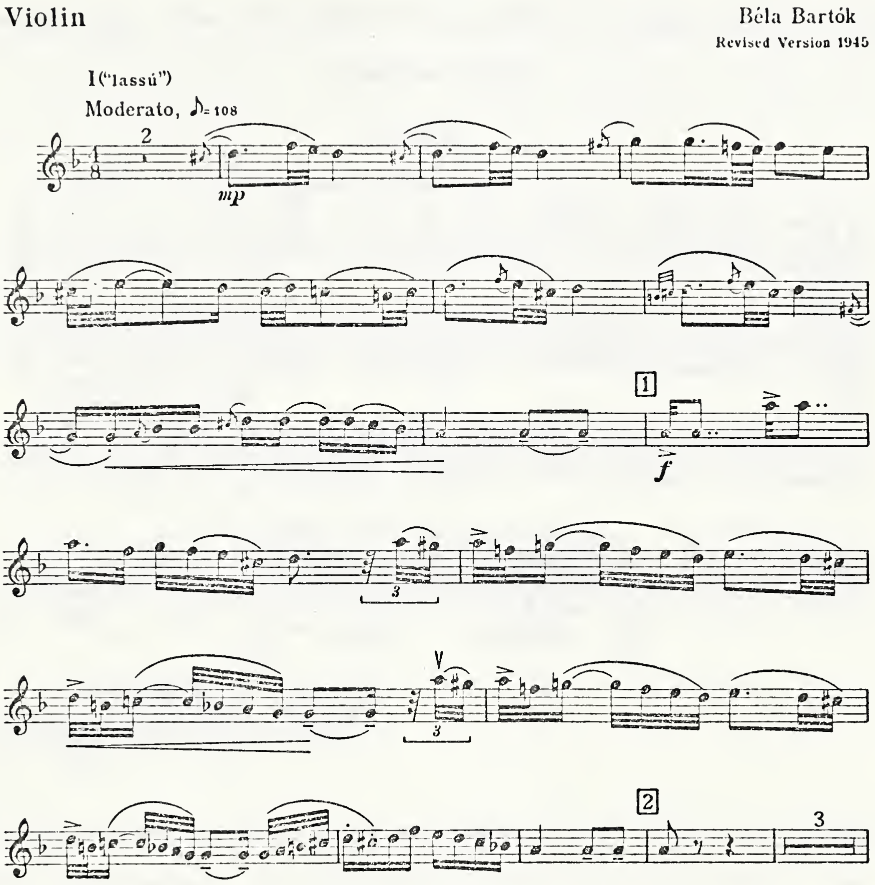
Sectional Breakdown

Lassú: A Rondo of ABACA, and a Coda	Folk Melody Collection and Number
A--Measures 1-24	*Rumanian Folk Music* I, No. 237
B--Measures 25-37	*Rumanian Folk Music* I, No. 431
A--Measures 38-55	
C--Measures 56-75	*Rumanian Folk Music* I, No. 126
A--Measures 76-90	
Coda--Measures 91-99	

Friss: Three large sections of ABC, and a Coda	Folk Melody Collection and Number
A--Measures 1-127:	
a--Measures 1-47	*Rumanian Folk Music* I, No. 661
b--Measures 48-67	*Rumanian Folk Music* I, No. 669
c--Measures 68-92	*Rumanian Folk Music* I, No. 653b
d--Measures 93-127	*Rumanian Folk Music* I, No. 652
B--Measures 128-261:	
a--Measures 128-142	"Ruthenian Melodies"
b--Measures 143-154	
c--Measures 155-175	
d--Measures 176-182	
e--Measures 183-193	
f--Measures 194-208	
g--Measures 209-225	
i--Measures 226-261	
C--Measures 262-308	*Rumanian Folk Music* I, No. 414
Coda--Measures 309-375	*Rumanian Folk Music* V, No. 151a

ornaments and rhythms, more slurs are used, and dynamic marks and accents are added. The tempo changes from ♩ = 64 to ♪ = 108, and the meter from 2/4 to 4/8 (the orchestra version becomes 4/4).

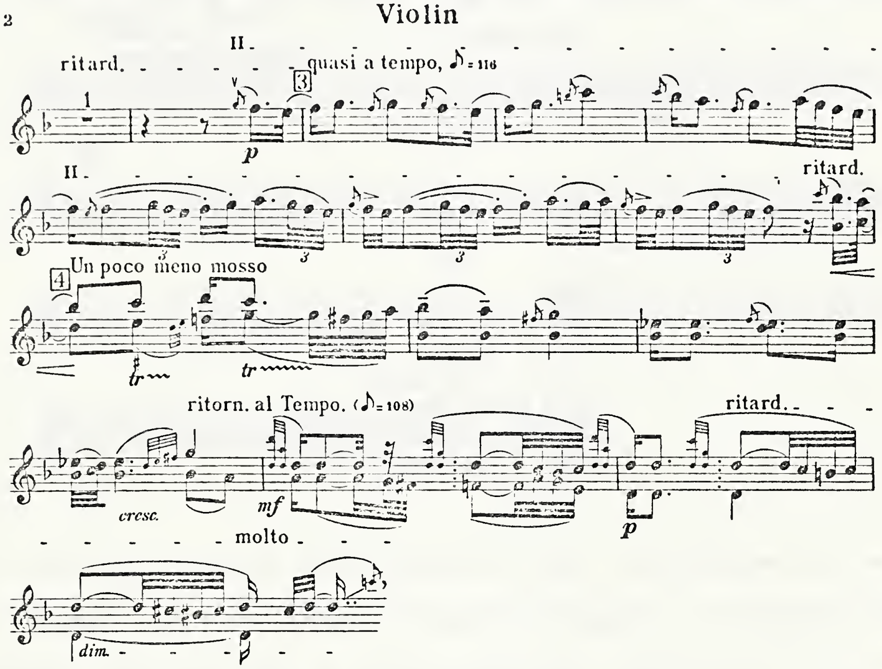
Measures 1-19. Violin Part.



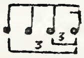
In the first episode (B) the folk melody is transposed upward a perfect fourth. Bartók added another measure to complete the 4-2-4-2 measure structure which exists in the sung version. He also added another voice below the melody in the second half. The melody can be interpreted either as Phrygian with e-flat or Aeolian with e-natural on D. An additional measure at the end can be seen as an extension, and

it is followed by a glissando just before returning to the A theme. The so-called pseudo-upbeat is used in this section. Again, the tempo is slowed from ♩ = 66 to ♪ = 116, and the second half is un poco meno mosso and finally returns to the A theme tempo of ♪ = 108. The dynamics move from pp to mf. The first half of the melody is played on the A string.

Measures 24-37.

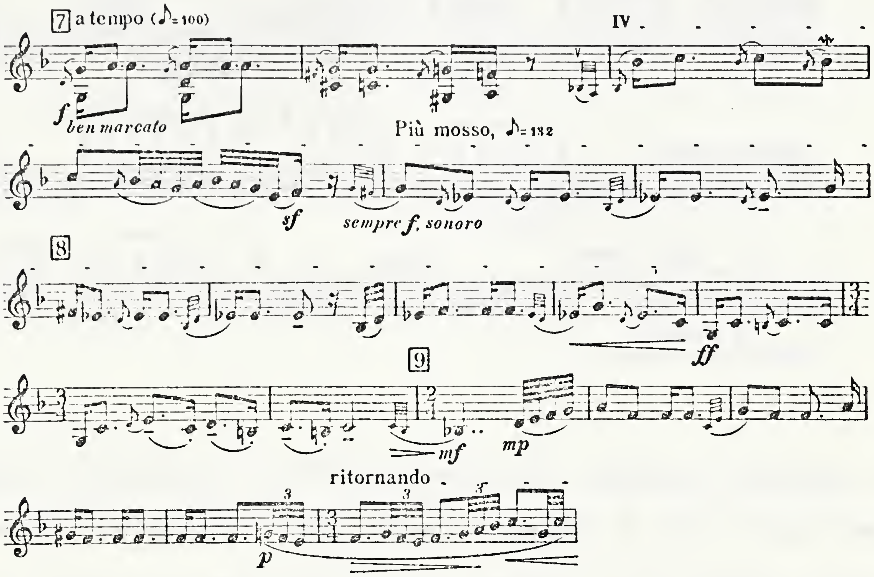


When the A theme returns, it is an octave higher. There are slight changes of ornaments, and the last four measures are played by the accompaniment without solo.

The second episode was transposed down a major ninth. The melody line remains virtually unchanged except for Bartók's simplification process using a sixteenth-dotted eighth rhythm instead of the more complicated triplet pattern of the original ( becomes). The melody is performed for the most part on the G string, and when not so it is enforced with a lower voice. The character is seen in the markings

(ben marcato, sonoro) and in the slower tempo and forceful dynamic levels. The last six and one-half measures in the solo part are an extension as a counter-melody to the theme which is played by the accompaniment part (measures 66-78).

Measures 56-69.

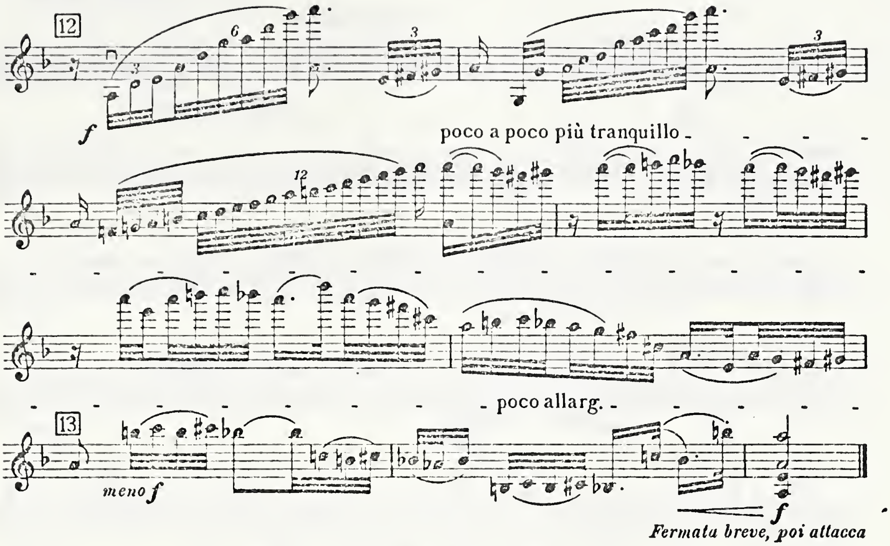


The first four measures of the return to the A theme present the melody in somewhat simplified dress, eliminating ornaments. The final four measures are again given by the accompaniment, and the solo voice leads directly into the coda. (See example showing measures 91-99 at the top of page 40.)

In the Friss, Bartók made a number of changes which conform to the peasant musical practice of altering minor elements and, sometimes, even the structure from one performance to the next.

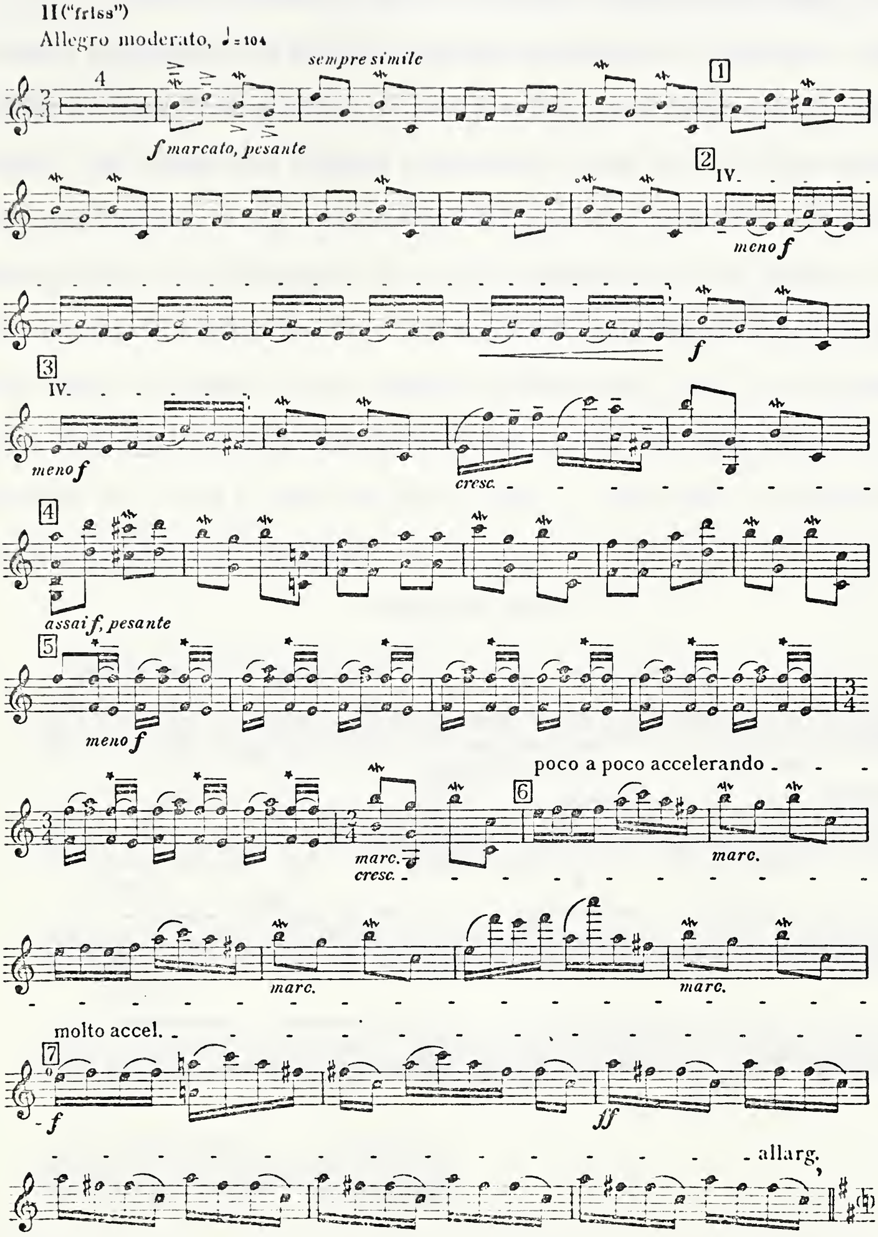
This movement begins with four measures of introduction. The main portion of the A(a) section is lengthened from thirty-four to thirty-seven measures. (In the first manuscript, Bartók expanded this

Measures 91-99.



material considerably, to fifty-one measures. Subsequent omissions and re-workings reduced the scope of the tune nearly to its original dimensions.) Bartók allowed himself other freedoms, in the peasant manner. He repeated motifs in improvisatory fashion, in any order. He used the stop-gap motif, taking more than five measures to "tune the bagpipe." Because of the transposition of the tune down a perfect fourth, the double-stops became true double-stops; that is, the strings must both be stopped with fingers. In the original, one line was played by stopping the string, but the other line consisted primarily of open strings. Again the tempo is modified somewhat, ♩ = 104 instead of ♩ = 124. The key signature is all naturals, and the main section is in the Mixolydian mode on G.

Measures 1-47.



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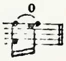
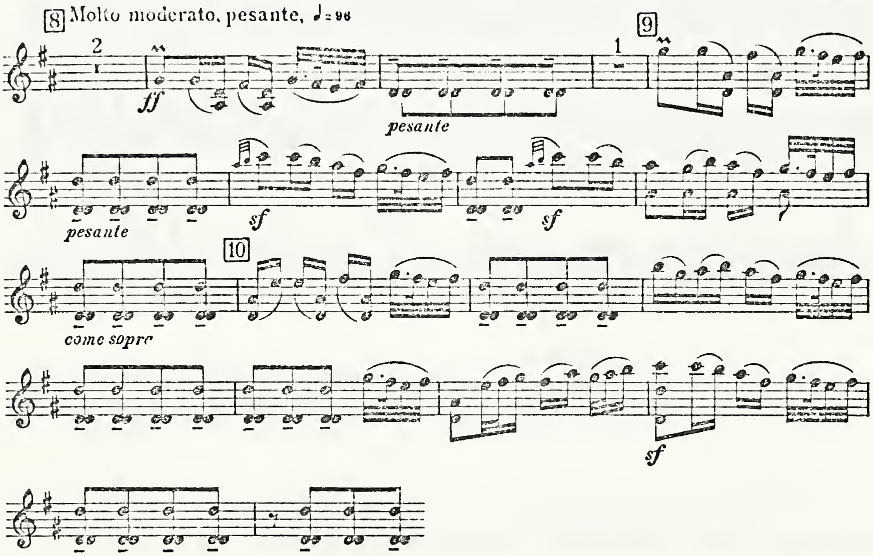
*) In the Orchestral Version: 

After a dramatic series of events (molto accelerando, f to ff, abrupt allargando and sudden stop) the b section of A begins. Bartók chose to keep this material in the same key, and range, as the peasant tune. The length was reduced considerably even in the first manuscript, and yet further in the second and then the last versions. Triplets and quintuplets are eliminated, as are the ornaments at the octave. However, the effect is strengthened by the doubling of the note D on the G string. The tempo is slowed and the dynamics intensified, with ff throughout, plus some sf. The key signature is two sharps, but the notes to be sharped are F and G, not the usual F and C. The mode is Mixolydian on D with a raised fourth degree.

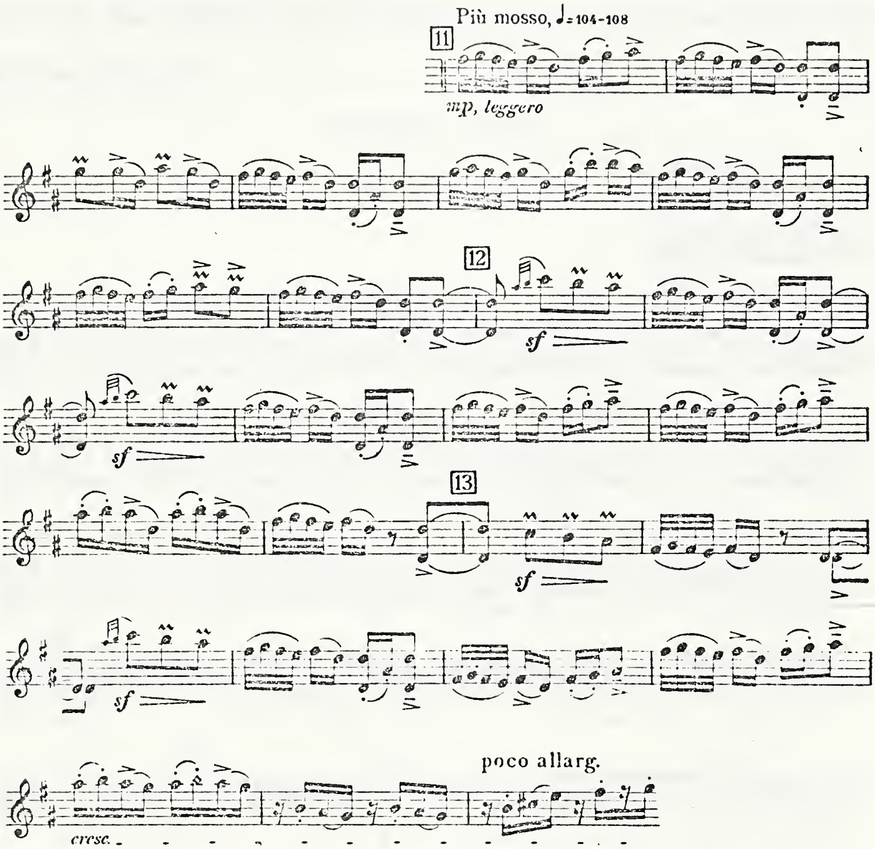
Measures 48-67.



Theme A(c) is kept in its original range but reduced to about two-thirds of its original length in the final version. (In the manuscript, the length is about the same as the original, and the range is much wider. The melody soars up to c"".) The g-naturals from the

gypsy tune are permanently raised to g-sharps, giving a scale unequivocally Mixolydian with a sharp fourth degree. The tempo is slowed, the dynamics light, and off-beat sf > are used, an accent customary to folk music violin technique.

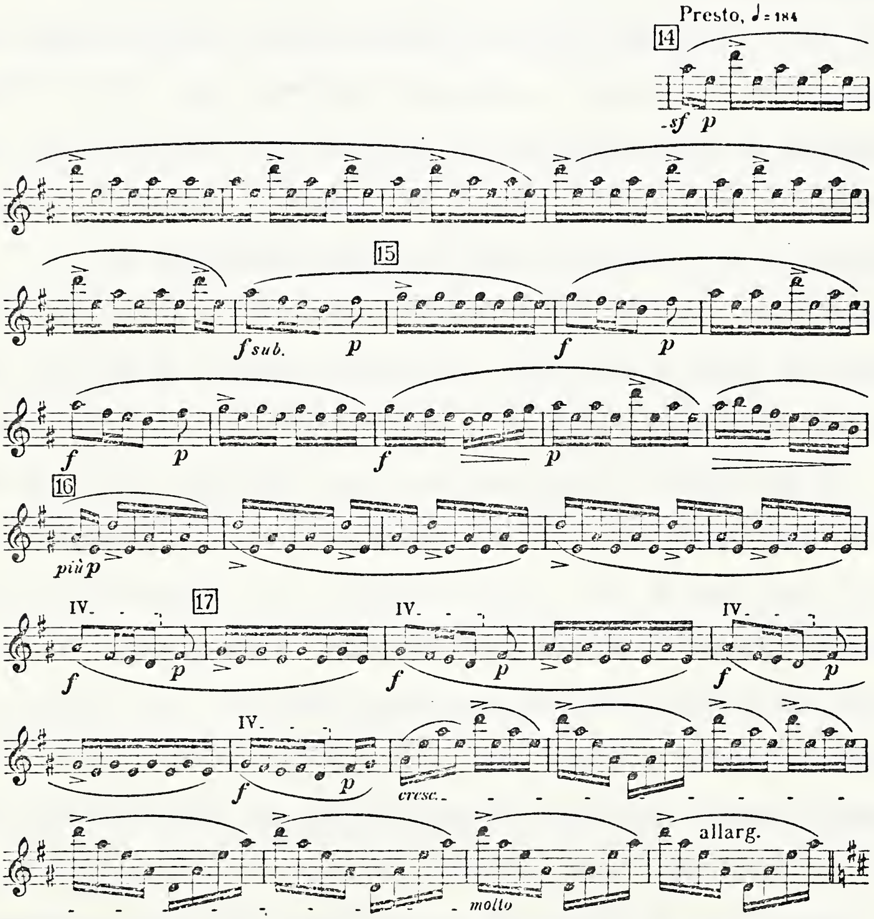
Measures 68-92.



Tune d of A retains the peasant characteristics, but Bartók made several changes which greatly intensify the driving mood of this music. The tempo is speeded up, from ♩ = 132 to ♩ = 184. In the previous three melodies he had asked for a slower tempo than the original; here, the dramatically increased beat speed, as well as exaggerated percussive effects such as sfp and sub. f followed by p, all contribute to the

general frenzy. Bartók also stripped away certain appoggiaturas in concession to the tempo and, in so doing, was able to take the c-sharp out of the key signature. The two sharps remain, however, because he added a g-sharp to the signature to avoid using an accidental each time that scale degree appeared. This section is reduced in length in the final version of the Rhapsody, and a general sense of order emerging from chaos does prevail.

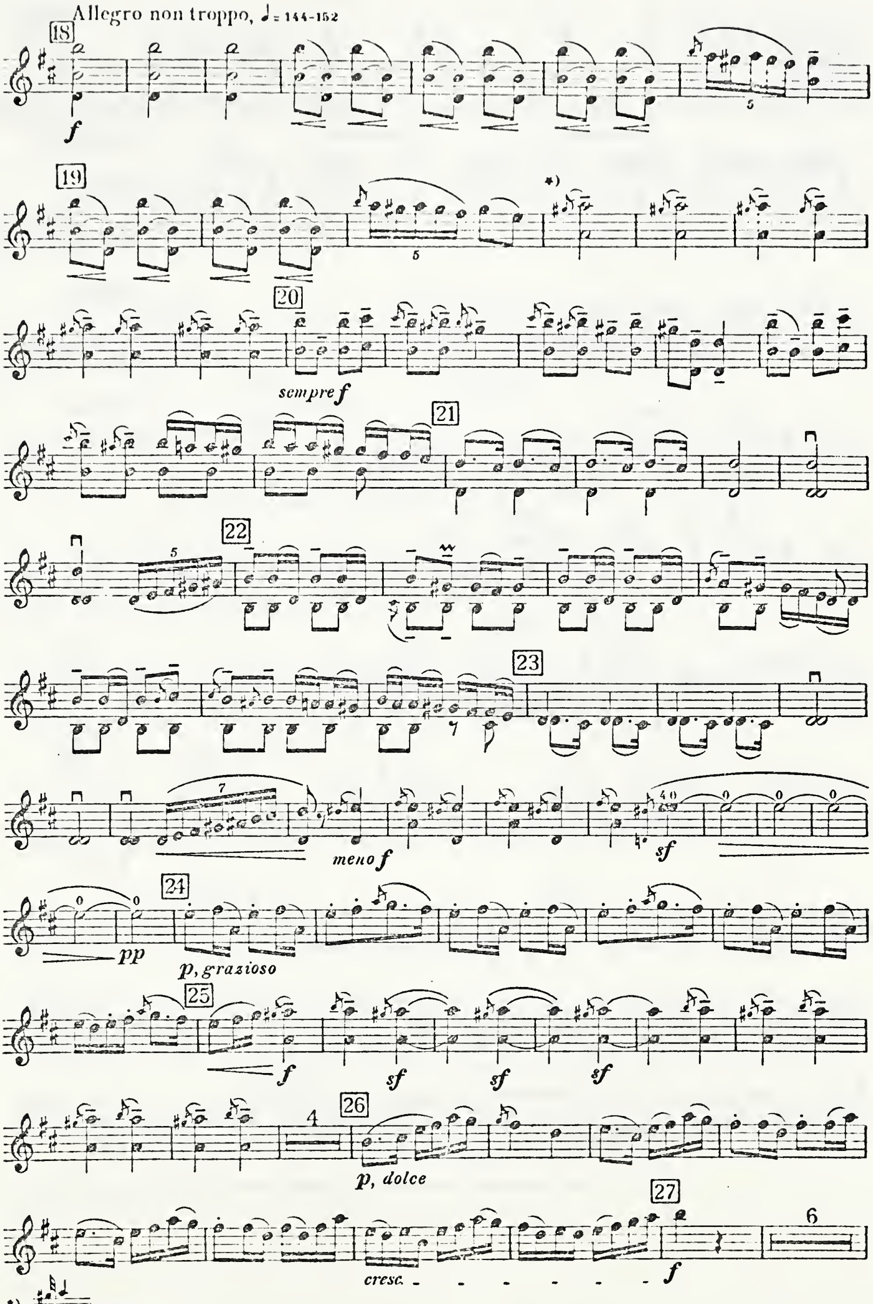
Measures 93-127.



Section B (see examples on pages 46 and 47 showing measures 128-208 and 209-261) begins with a Ruthenian *Uvevanyc*, a type of *kolomejka*. Not too many of the motifs are changed, but Bartók's version is about twice the length of the original peasant material. Only h of Somfai's transcription is omitted in the Rhapsody. Section g (measure 209 of the Rhapsody) becomes more virtuosic in style, with octaves and other double and triple stops and higher top notes. Section i (measure 226) is also somewhat more dazzling, with alternating *pizzicato-arco*, and repeated material which extends the top of the range, first by a perfect fifth, then a perfect fourth more. From measure 250 to measure 253, the alternation of two pitches of the middle pipes of bagpipes is suggested, changing at measure 254 to several measures of stop-gap motif.

The distinctive feature of the C section is its relationship to the Bulgarian rhythm in the original melody pattern. Bartók handled the 7/16 time as a garden variety 2/4. There are at least two possible explanations for this simplification. Bartók may have known that the melody was performed with the so-called Bulgarian rhythm, but he attributed the shortened second beat (in 2/4 time) either to a less-than-precise technique or to a "Bulgarian Style." Or, he may simply not have known of the existence of a Bulgarian rhythm and so regarded the melody as straight 2/4. The second explanation may be closest to the truth. Two studies of the Bulgarian rhythm, both published before he wrote the Second Rhapsody, may have escaped his attention. "Bases rhythmiques de la musique populaire bulgare" (1913), by Dobri Christov,[13] included examples of 5/16, 7/16, and trisected 8/16 meters in quick tempos (𝅘𝅥𝅯 = 350-400). In 1927, Vasil Stoin, another Bulgarian musicologist, produced a pamphlet[14] containing 187 songs from his own collection of

Measures 128-208.



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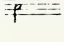
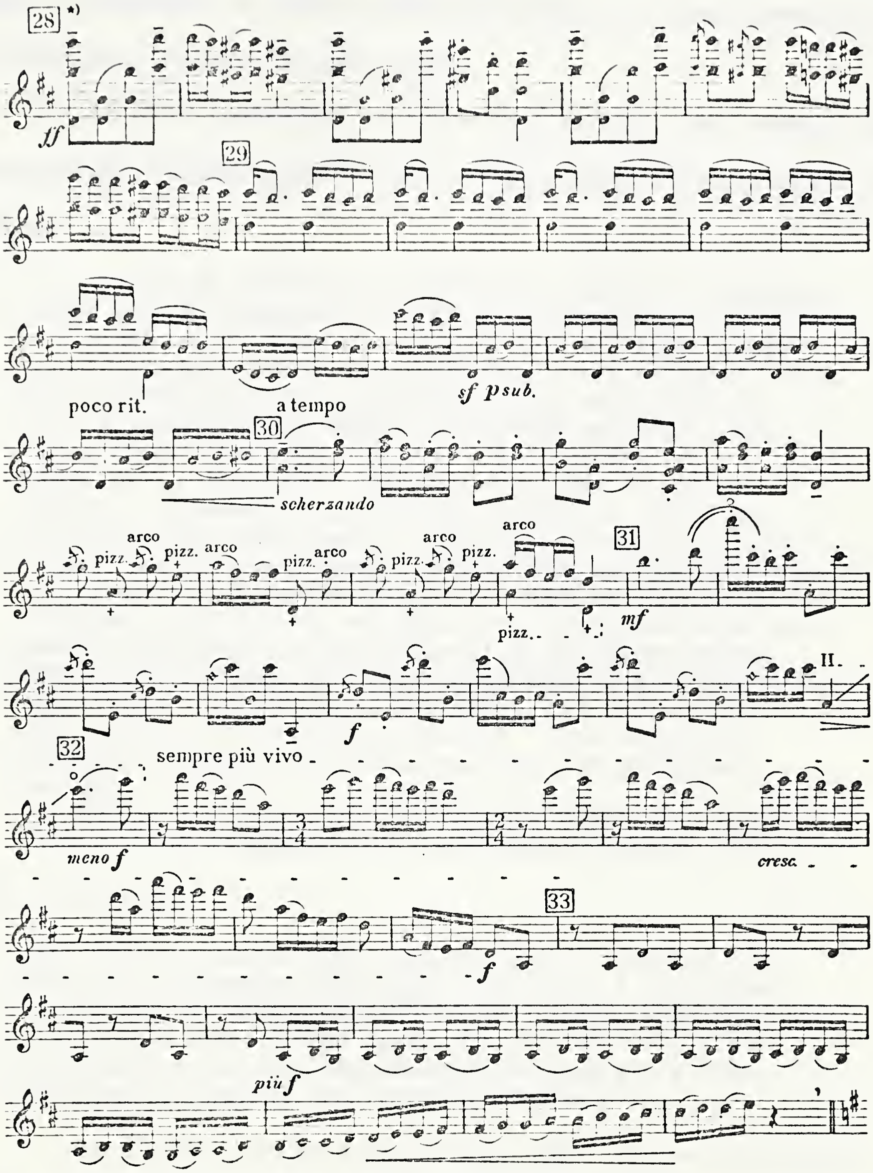
*)  (sempre simile)

Measures 209-261.



*) In the Orchestral Version the following 13½ bars are to be played by the Orchestra only.

more than 6,000 melodies.[15] He pointed out that in about half of the Bulgarian folk tunes certain beats were of unequal length, being prolonged or shortened to such an extent that they were not symmetrical as in traditional Western European music.

It seems reasonable to infer from Bartók's own remarks, and from external evidence, that he did not know about this research. Bartók comments:

> . . . in my own collection of Rumanian material I had come across similar phenomena, but at that time had not dared--if I might put it that way--to take note of them. Among my old phonograph notations there were dance melodies which, with a perfectly clear conscience, I had noted down in 4/4, in steady quarter-notes (or perhaps not with a perfectly clear conscience, because I had written on my notations: "the ends of the bars drawn out in gypsy fashion." Elsewhere, on a melody notated in 4/8, I had put down a note that reads: "transition from 4/8 to 3/4," because the third and fourth eighth-notes were prolonged).
>
> Since then I have thoroughly revised my phonograph notations, and it turns out that about five percent of the Rumanian material is also in so-called Bulgarian rhythm (admittedly confined to certain districts: it is known in Maros-Torda, Torda-Aranyos, and Bănăt, but there is no trace of it, for instance, in Bihor). This rhythm is principally found in the dance music of the mentioned counties. . . .
>
> But it was enough that I belatedly found this rhythm--thanks to the phonograph--in the Rumanian material.[16]

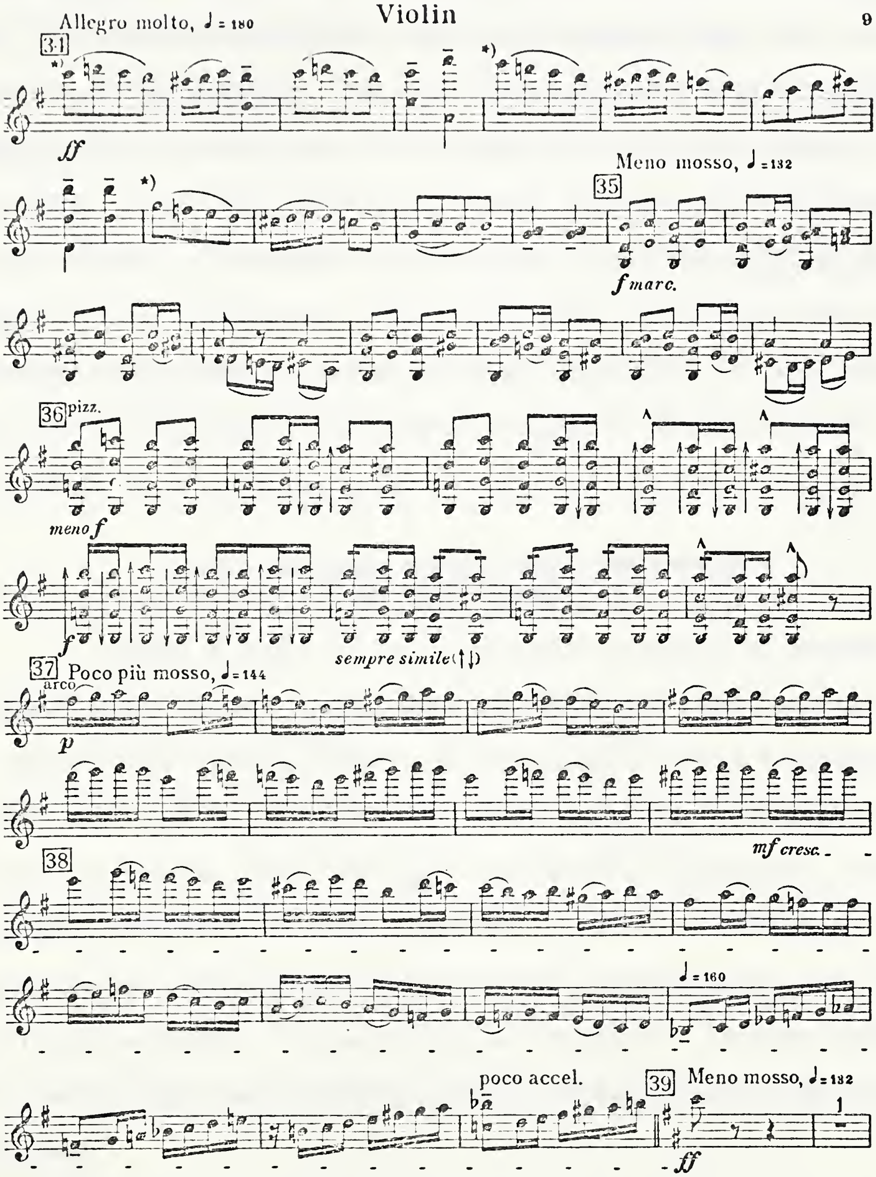
Another quotation:

> When preparing these 2,555 [Rumanian] folk melodies for publication [Rumanian Folk Music I and II], I discovered in 1932 that my transcriptions of the records were not sufficiently exact. This meant the revision of all the old notations and even the making of entirely new transcriptions of some of the recorded melodies.[17]

Bartók made use of two postludes also. In one section in *pizzicato*, Bartók indicates that an "up-bow, down-bow" technique should be employed for the fast four-note chords. The second postlude begins with the accompaniment part in the original key while the soloist plays in *pizzicato*. Then the two parts exchange the two postludes, but both

a perfect fifth lower. This is a characteristic device in Hungarian folk music.

Measures 262-308.



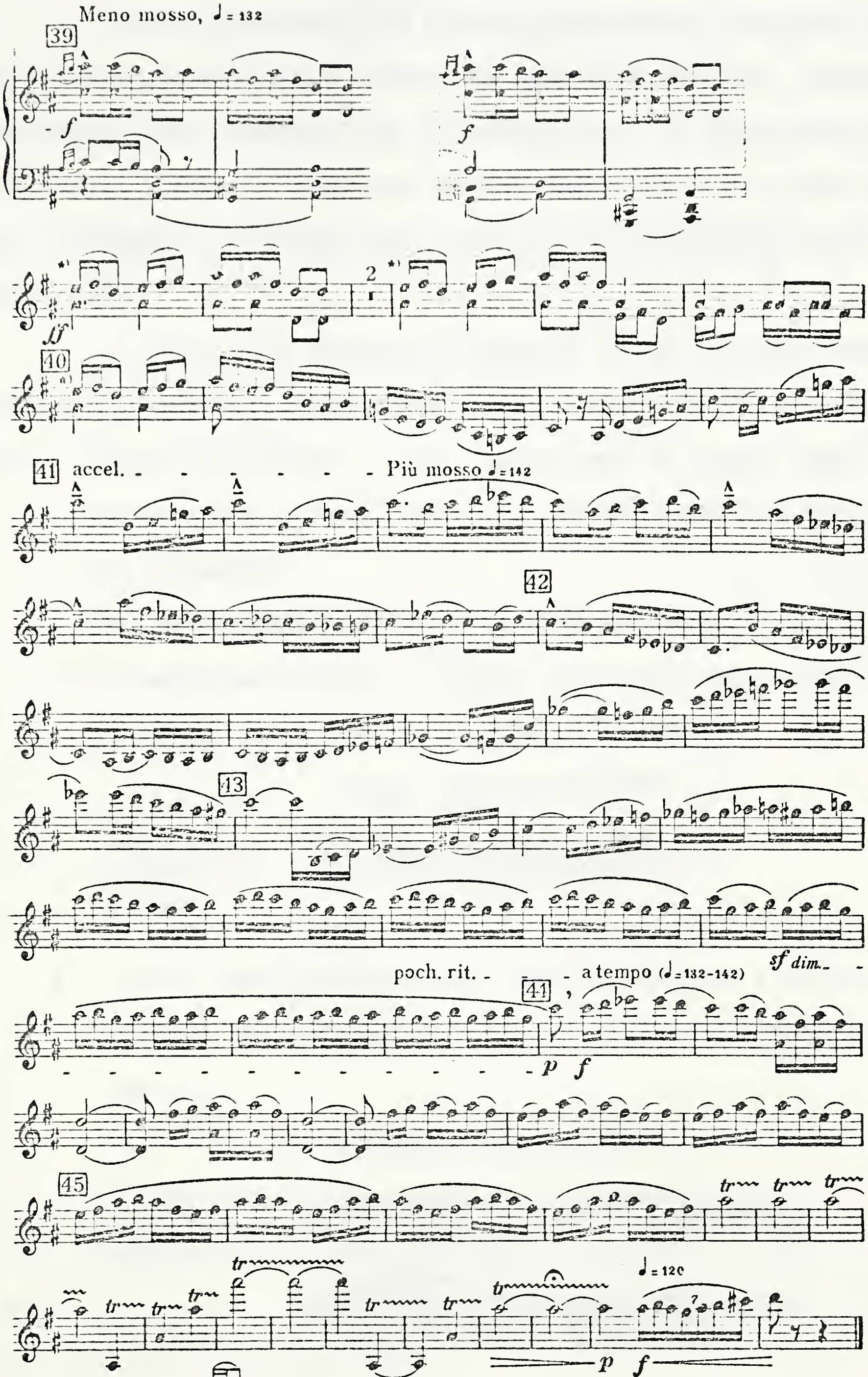
*) In the Orchestral Version the following two bars are to be played by the Orchestra only.

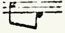
The Coda begins with two-bar exchanges between the orchestra (or piano) and the soloist. The notation in the Maramureş collections has f-sharp as the key signature, and the 3(a) motif, one of those used here, has g-natural. In the Rhapsody, Bartók sharped both notes throughout. He wrote at least three codas for this composition, with the final version of 1944 enduring. The first coda had been a kind of perpetual mobile that was reminiscent of his sonatas for violin and piano of 1921 and 1922. It was fast, with meter changes occurring on every measure in one section. The second version was built on this perpetual mobile. Bartók's final solution was simpler and slower, closing the work with a dashing little ascending figure which brings to mind, one last time, the skirl of the pipes. (See example on page 51 showing measures 309-375.)

Scales, Harmony, Rhythm, and Orchestration in the Rhapsody

Bartók's unique style of writing is a product of Western European music as well as that from Eastern Europe's back country. How he melded these diverse elements and philosophies into a single point of view can be seen by examination of certain aspects of his writing--the scales he employed (other than major and minor), polymodality, harmony, polymodal chromaticism, range extensions, rhythms, ornamentation, variation and improvisation-style technique, orchestration, and other stylistic hallmarks. The succeeding paragraphs will consider briefly his use of these characteristic elements and techniques in the Second Rhapsody.

Measures 309-375.


Meno mosso, ♩= 132
39
f
f
ff
2
40
41 accel. - - - - - - Più mosso ♩= 142
42
43
sf dim.
poch. rit. - - a tempo (♩= 132-142)
44
p f
45
tr
♩= 120
p f

*) In the Orchestral Version: 

Scales

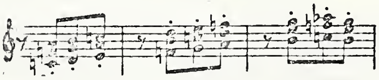
Bartók discovered five church modes--Dorian, Phrygian, Lydian, Mixolydian, and Aeolian--in Eastern European folk melodies. (Kodály had reported the widespread use of pentatonism.) He found scales which fit neither the modal scheme nor the hallowed and familiar major-minor. And, incidentally, he found very little pure major and minor music, at all.[18]

In the Second Rhapsody he employed all of the church modes, plus peculiar hybrids from the days of the bagpipes, such as a Mixolydian with a raised fourth degree. These scales occur in several forms:

1. One mode in a single scale line, perhaps doubled at the unison or the octave.
2. One mode in two scale lines in contrary motion.
3. An ambiguous instance, in which two or more modes occur in parallel but the notes all belong to one mode.

Friss, measures 184-186.

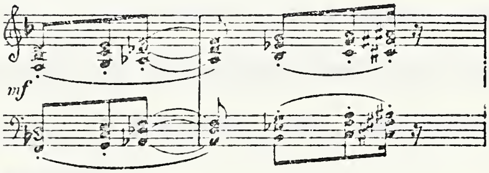
Aeolian on A
Lydian on F
C major



4. Several lines simultaneously, each belonging on a different note but all in identical modes, a texture quite like polytonality.

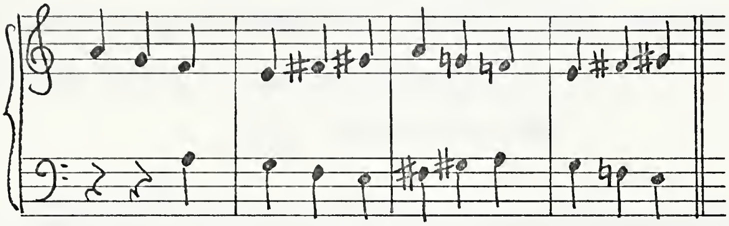
Lassú, measures 15-16.

Aeolian on D
Aeolian on B♭
Aeolian on F

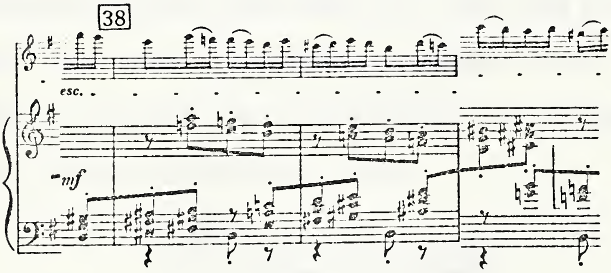


Polymodality[19]

Baroque and classical composers before Beethoven employed a kind of bimodality using ascending and descending melodic minor scales simultaneously.



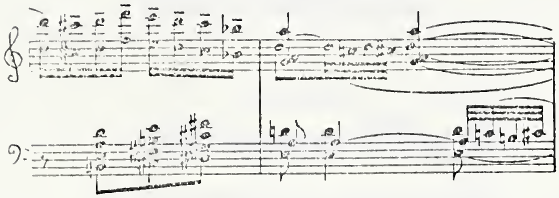
The resulting dissonances were permissible, since horizontal lines were more important than harmony. Bartók used two or more modes simultaneously, based on the same fundamental tone, in the Second Rhapsody, in the Friss at measures 297-300.



Harmony

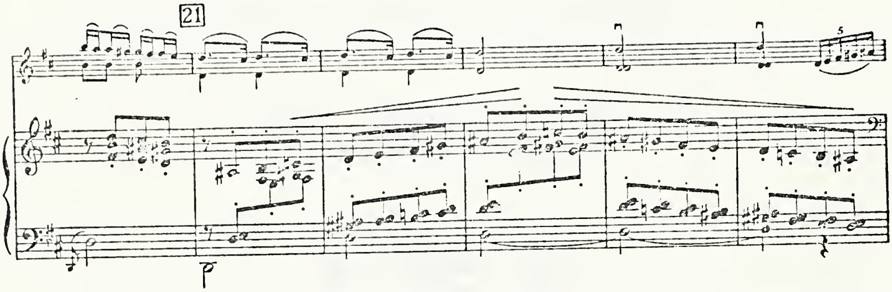
From certain consecutive leaps of a perfect fourth in pentatonic melodies, Bartók built chords using superimposed perfect fourths.[20] In the pentatonic system there is no dominant-tonic relationship because the leading tone is missing. In the modes, too, this relationship is weakened or essentially missing.

Lassú, measures 21-22.

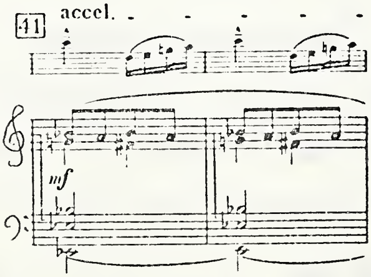


Bartók also made use of augmented fourths or their inversion, diminished fifths, from Lydian, or bagpipe, melodies.[21]

Friss, measures 149-154.

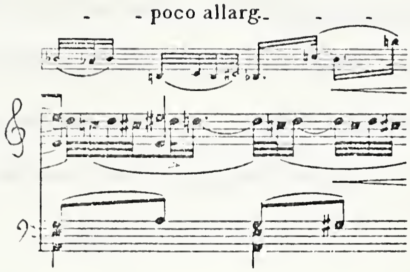


The use of two different modes with the same fundamental note results in Friss, measures 297-300 (see page 53). Also used are triads with both the major and minor third built on the same root.[22] In the Rhapsody this is done in two beats, not simultaneously, as in measures 323-324 of the Friss (piano accompaniment) below.

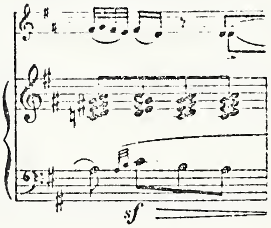


Examples of chords resulting from the stacking of modal or pentatonic scales are shown on the following page.[23]

Pentatonic. Lassú, measure 98
(piano accompaniment).

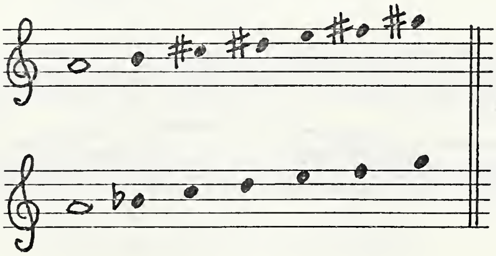


Modal. Friss, measure 85
(piano accompaniment).



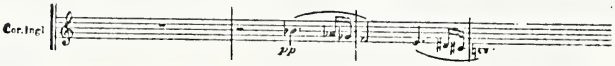
Polymodal Chromaticism[24]

Polymodal chromaticism is a melodic resource resulting from the combination of modes. For example, combining Lydian and Phrygian scales which begin on the same note produces all the notes of the chromatic scale.[25]



Bartók exploited this chromatic palette for building some melodies. But, in this case, chromaticism does not imply alteration; all twelve notes occur within the "key" of the modes which are set up. Therefore, no note is more "foreign" to the system than any other, and the possibilities for resolution are expanded greatly. Modal systems do not establish a strong relationship between dominant and tonic.

Lassú, measures 7-9.

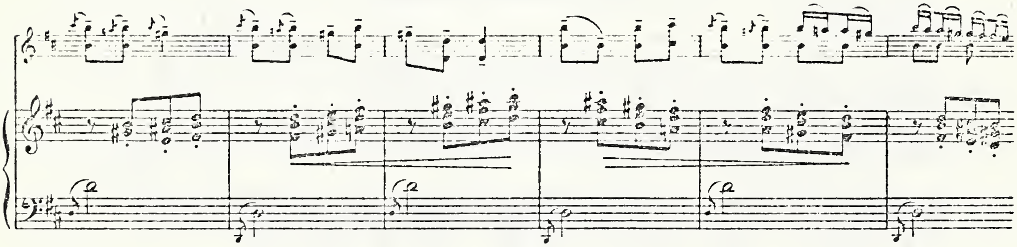


Lydian and E major

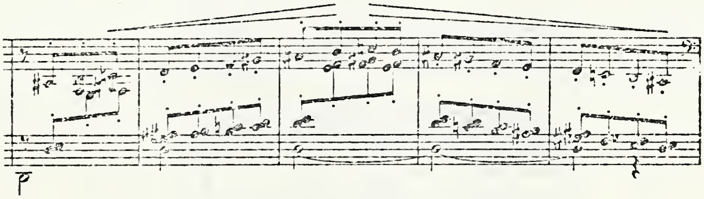
Range Extension[26]

Bartók talks about the expansion of chromatic melody to diatonic form. In the Rhapsody expansion from the diatonic scale to the whole-tone scale is observed.

Friss, measures 144-149.



Friss, measures 150-154.



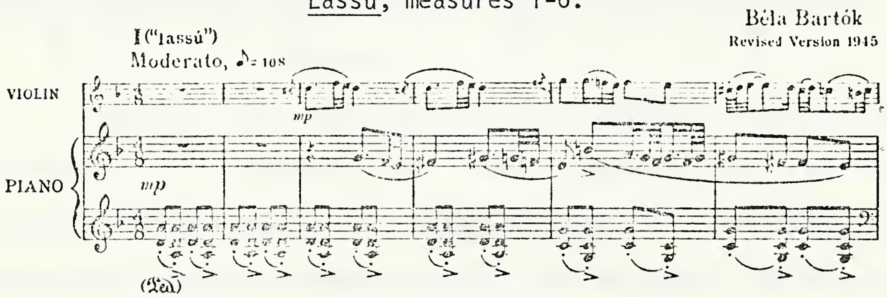
Rhythms

First will be discussed the change of meter in tempo giusto melodies.[27] Bartók found that the tempo giusto melodies he collected were primarily in 2/4 time. In these 2/4-time melodies, some measures were changed to 3/4, 3/8, 5/8, or 7/8. Bartók changed meters in the Rhapsody in this manner. In the Lassú, measures 67, 68, and 75 of the solo part, and measure 77 of the accompaniment part, are changed from 4/8 (4/4 in the orchestra version) to 3/4 (3/2 in the orchestra version). In the Friss, measure 33 is changed from 2/4 to 3/4.

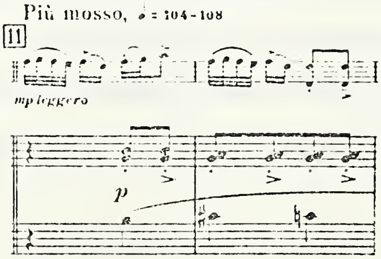
Next, dotted rhythms will be examined.[28] Hungarians derive dotted rhythms from their speech, in which the accent falls on the first syllable of each word. The language contains both long and short vowels, and this difference, more pronounced than in Western European tongues, shapes the musical rhythm also. The dotted rhythms have the combinations of ♫., ♫ or ♪♩, ♩♪. For examples, see Lassú.

Off-beat accents are derived from the folk violin accompaniment.[29]

Lassú, measures 1-6.

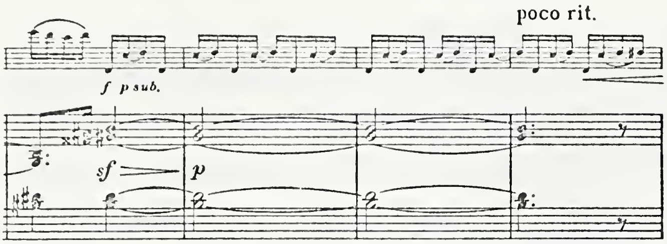


Friss, measures 68-69.



For a description of shifted rhythm, see Chapter I, pages 30-31. Examples are in measures 282-298 (accompaniment) and 290-301 (solo) of the *Friss*, as shown as page 49.

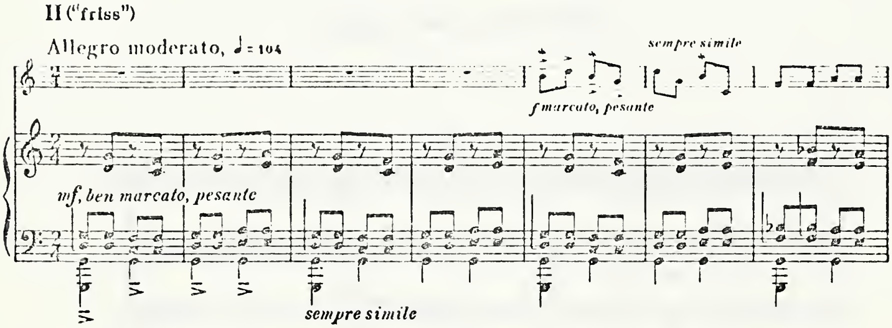
Friss, measures 222-225 (solo).



Other examples are in measures 347-350 and 359-362 of the *Friss*, as shown on page 51.

An example of ostinato rhythm is shown below:

Friss, measures 1-7.

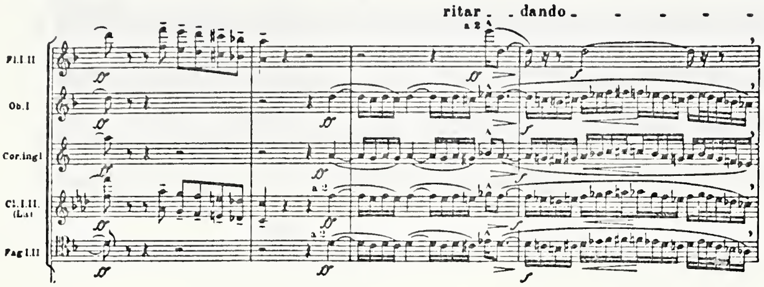


There are two other characteristic rhythmic resources which Bartók found in his studies of this music: *parlando rubato*, and the so-called Bulgarian rhythm. The *parlando rubato* is a recitative style used mainly in songs; it does not have a regular meter. The Bulgarian rhythm, described previously, probably did not come to Bartók's attention until after he had written the Rhapsodies. While there are examples of these devices elsewhere in his music, Bartók did not use either in the Rhapsody.

Ornaments

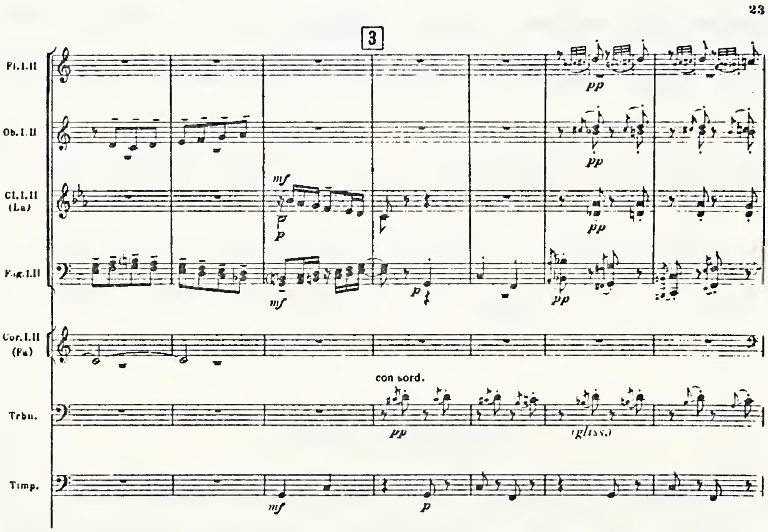
An example of figures circling the main note, combined with polymodal chromatic figures, is shown below:

Lassú, measures 53-55.



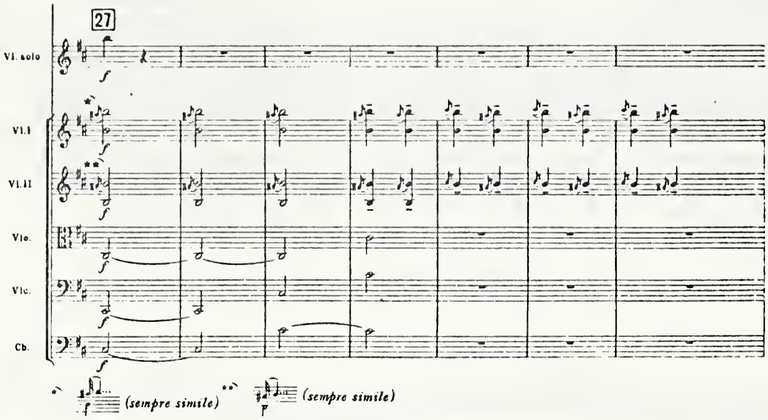
The example below shows short appoggiaturas taken from the bagpipe sound.

Friss, measures 20-23.



Short appoggiaturas taken from an interlude of a Ruthenian kolomejka melody are also used in the orchestration.

Friss, measures 202-208.



Variation and Improvisation

As noted earlier, the peasant musicians never performed a melody exactly the same twice. Alterations of pitch, rhythm, or ornamentation were quite routine. In the Lassú, Bartók used the same melody three times, changing ornamentation, harmony, and other aspects of the tune in each case. (See page 61.)

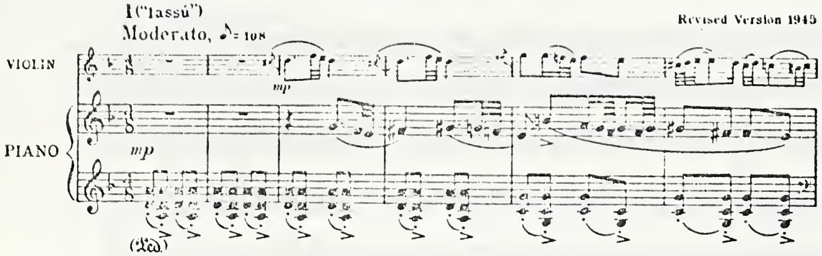
The peasants often improvised on their motif melodies. In the Friss, Bartók has written certain sections in improvisatory style; for example, compare the solo parts of the Friss and the original folk melody.

Other Techniques

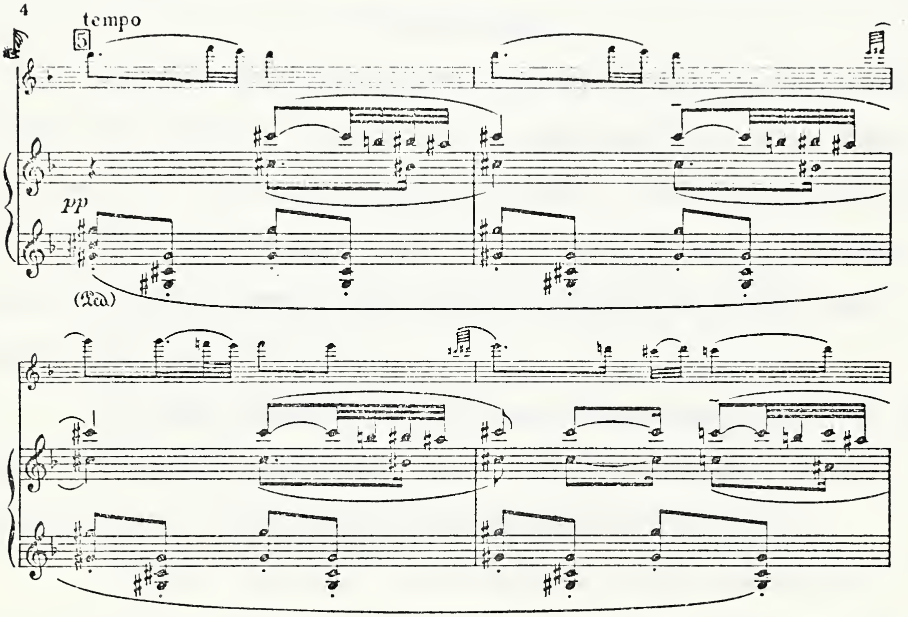
For a description of the vocal break, see Chapter I, page 13. An example occurs in the orchestral strings in the Lassú (shown at the top of page 62).

The transposition of a melody by a fourth or fifth is seen in examples on pages 47 and 49.

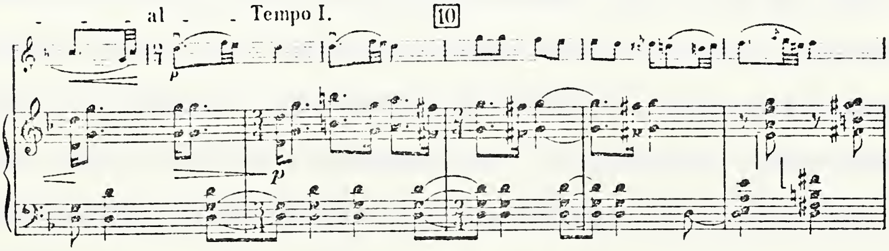
Lassú, measures 1-6.



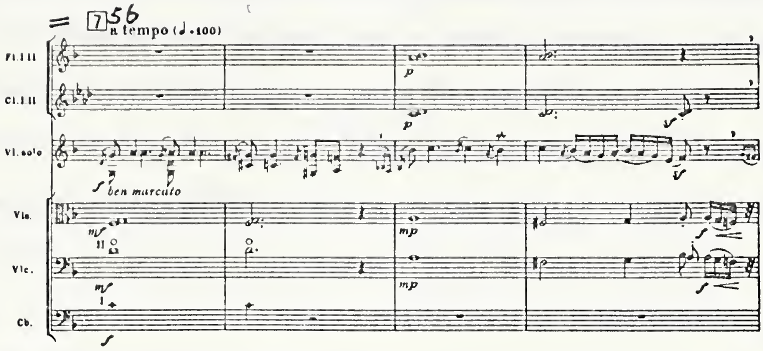
Lassú, measures 38-41.



Lassú, measures 76-80.



Lassú, measure 59.



Orchestration

The instrumentation of the orchestra version is as follows: 2 Flutes (2nd doubling Piccolo), 2 oboes (2nd doubling English horn), 2 Clarinets in A (2nd doubling Bass Clarinet), 2 Bassoons, 2 Horns in F, 2 Trumpets in C, Trombone, Bass Tuba, Timpani, Side Drum (without Snares), Triangle, Cymbals, Bass Drums, Pianofore and Celesta (one player), Harp, and Strings.

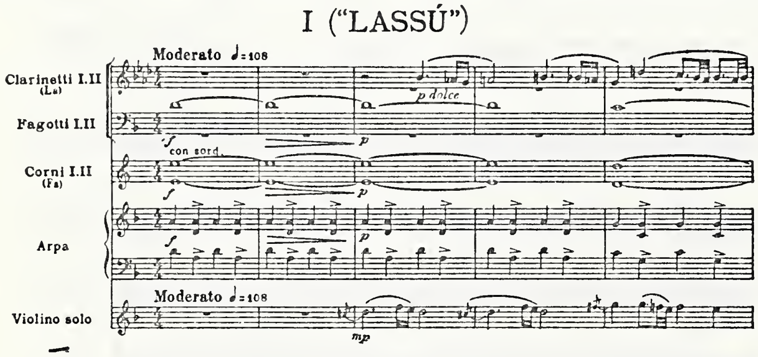
The time signature, in the piano accompaniment part, for the Lassú is 4/8 and for the Friss is 2/4. The time signature, in the orchestra part, for the Lassú is 4/4 and for the Friss is 2/4.

Bartók's ingenuity is also apparent in his orchestration. Many violin works with orchestral accompaniment place the soloist at a disadvantage tonally; the thickness of the orchestration is sometimes almost too much for the soloist to overcome. This is not the case with Bartók's Rhapsodies. The solo is always heard prominently, especially when it is thematic. This quality of clarity is inseparable from another aspect of Bartók's orchestration: its coloristic freshness and inventiveness. A few examples from the Rhapsody, from among dozens of possible examples, should illustrate these points.

In the Lassú, whenever the solo begins a theme the orchestra-

tion is spare, consisting of a small instrumentation, low dynamic levels, or a transparent texture such as string pizzicati. Imitations of solo sections by woodwinds are woven in contrasting fabrics: when the solo has a moving figure, the winds are sustained, and vice versa. The strings rise to prominence only when they have a theme or when the solo is either silent or in counter-melody. The opening of the Lassú is a case in point; the harp plays a guitar-style accompaniment of the sort Bartók heard in Maramureş. The woodwinds add polymodal chromatic lines to create a somewhat mysterious effect.

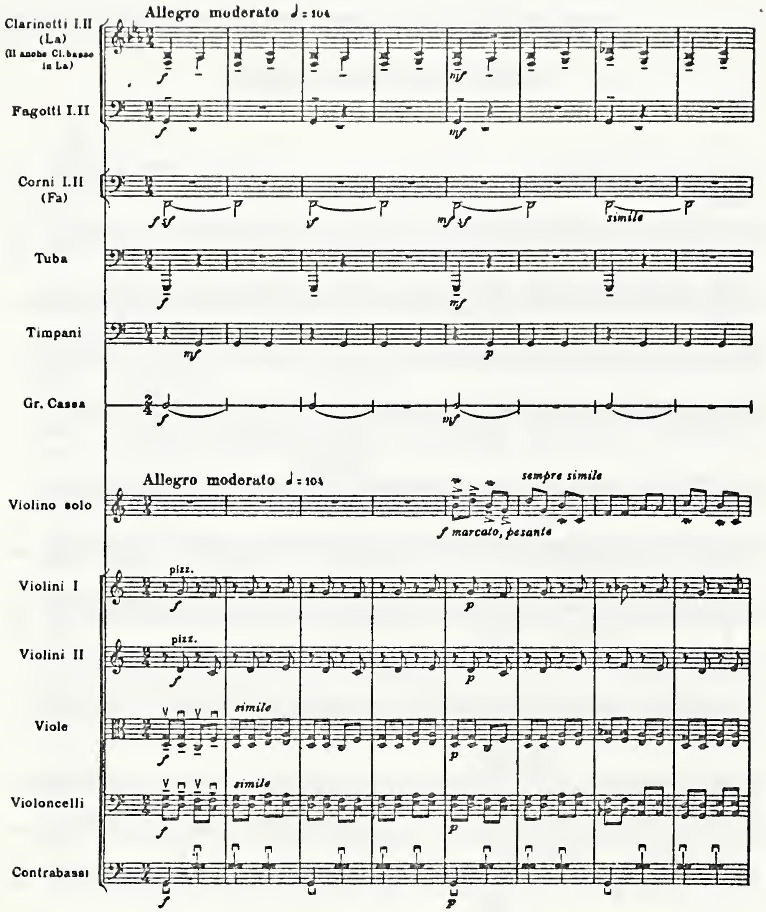
Lassú, measures 1-5.



The Friss begins with the drone of pipes combined with an ostinato rhythm. The dynamic is f until the solo entry. The mixture is made up of bass drum, timpani, the horn on the drone, interjections by the tuba and bassoon, and the strings in a variety of figures, the most characteristic being the "backwards" bowing in the violas and celli. The whole--as shown in the following example--gives a dramatic and primitive effect.

Friss, measures 1-8.

II ("FRISS")

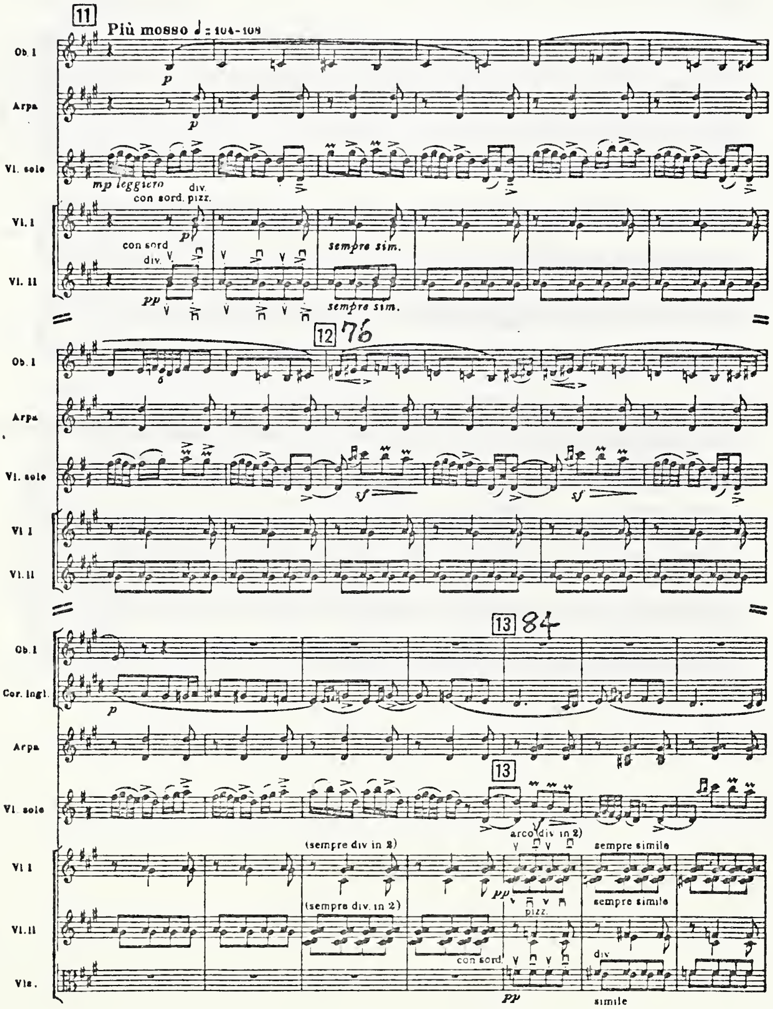


As in the Lassú, scalic passages in the winds are treated in such a way as to support but not obliterate the solo line. The strings are handled almost as percussion instruments--in short chords, pizzicati,

even col legno (playing with the wood of the bow)--providing a background which is stylish and pungent yet thin enough so that the solo is heard.

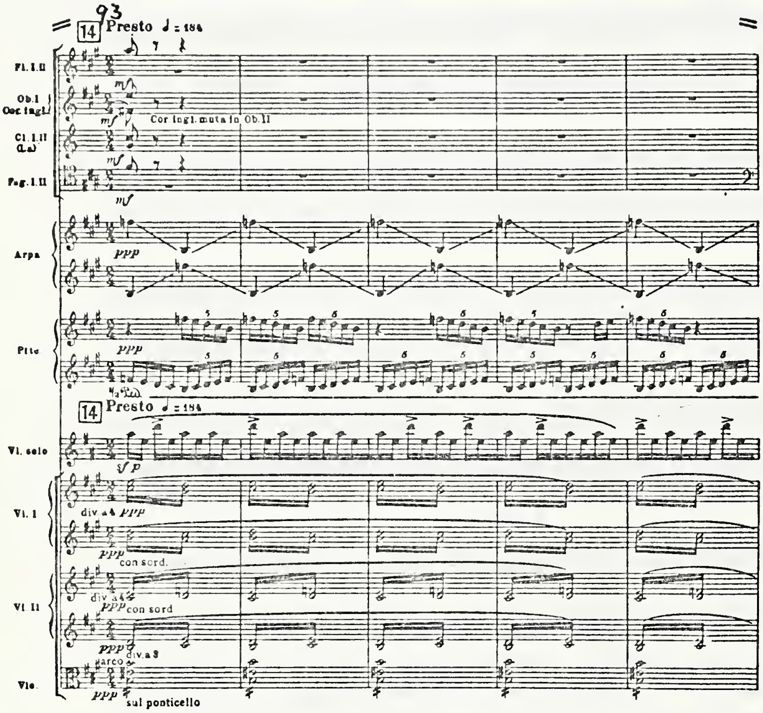
One instance of effective counter-melody is found at measure 68, in the chromatic line for oboe and English horn.

Friss, measures 68-86.

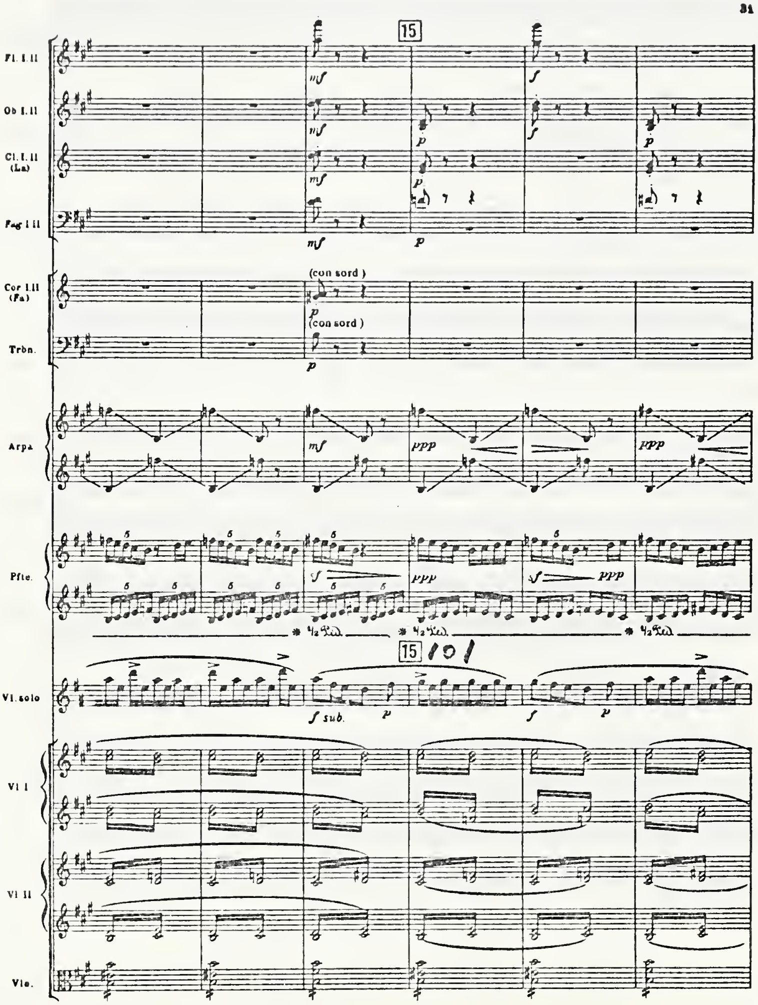


Yet another style of orchestration can be seen in the Presto at measure 93. Against the solo's bagpipe caricature, a shimmering string texture again enhances but does not obliterate. The squeak of the bagpipe is imitated by the winds, first on strong beats (measure 100 et seq) and later off the beats.

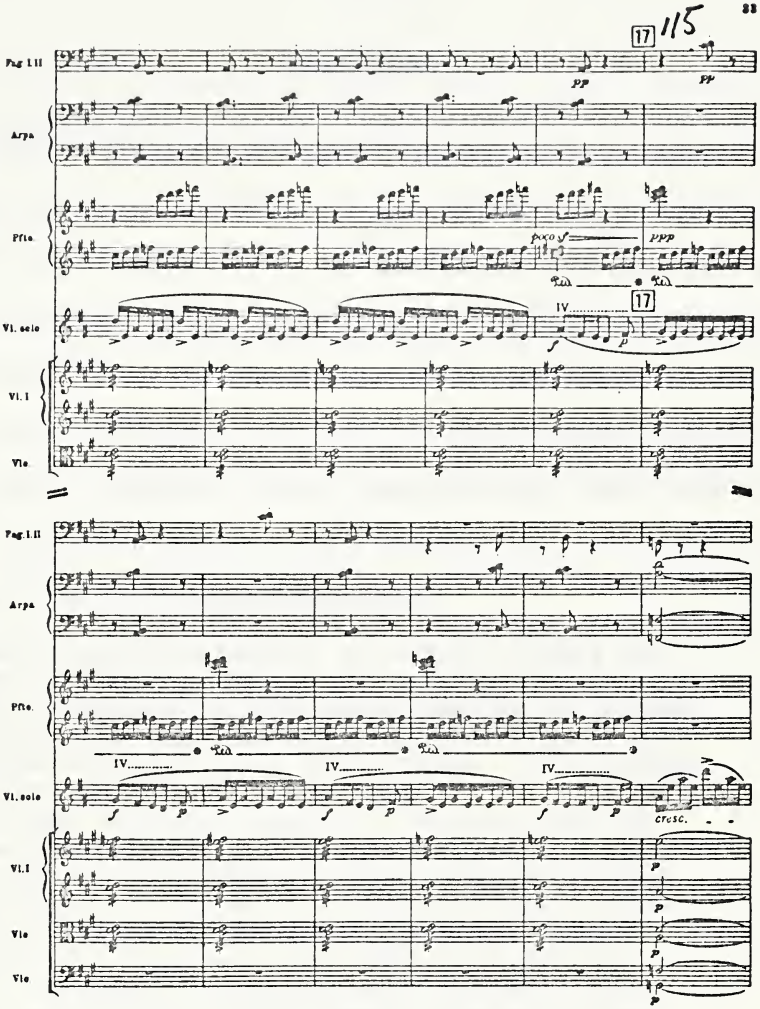
Friss, measures 93-97.



Friss, measures 98-103.



Friss, measures 110-121.



CONCLUSION

Bartók created a new musical expression by integrating Eastern with Western European traditions to push through the boundaries of nineteenth-century Romanticism. His music, as exemplified by the Second Rhapsody, is shaped more by the structural principles and modal harmonies of folk music than by historical major-minor, tonic-dominant forces. He avoided slavish allegiance to a formal theory of composition by his creative use of characteristically human materials found in this folk music: its rhythms, melodies, and especially its rich spirit. In describing his way of writing, Bartók said:

> I never created new theories in advance, I hated such ideas. I had, of course, a very definite feeling about certain directions to take, but at the time of the work I did not care about the designations which would apply to those directions or to their sources. This attitude does not mean that I composed without . . . set plans and without sufficient control. The plans were concerned with the spirit of the new work and with technical problems (for instance, formal structure involved by the spirit of the work), all more or less instinctively felt, but I never was concerned with general theories to be applied to the works I was going to write. Now that the greatest part of my work has already been written, certain general tendencies appear--general formulas from which theories can be deduced. But even now I would prefer to try new ways and means instead of deducing theories.[1]

FOOTNOTES

Preface

1 Béla Bartók, "Influence of Peasant Music on Modern Music" (1931), *Béla Bartók Essays*, selected and ed. by Benjamin Suchoff (London: Faber and Faber, 1976), pp. 340-344.

Chapter I

1 Béla Bartók, *Béla Bartók Letters*, ed. by János Demény, trans. by Péter Balabán and István Farkas, rev. by Elisabeth West and Colin Mason (London: Faber and Faber, 1971), p. 198.

2 *Ibid.*, p. 202.

3 Béla Bartók, *Rumanian Folk Music*, 5 vols., ed. by Benjamin Suchoff (Hague: Martinus Nijhoff, 1967-1975).

4 Béla Bartók, "Ruthenian Melodies," (unpublished collection in autograph, Budapest, Bartók Archives), cited in László Somfai, "Bartók 2. Hegedűrapsódiajának Rutén Epizodja" (A Ruthenian Episode in Bartók's Second Rhapsody for Violin), *Muzsika* XI/3 (March, 1971).

5 Béla Bartók, *Hungarian Folk Music* (London: Oxford University Press, 1931).

6 Bartók, *Rumanian Folk Music* I, pp. 4-5.

7 *Ibid.*, pp. 19-20.

8 Bartók's classification of folk songs followed the system of the Finnish folklorist Ilmari Krehn, in which the songs were transposed so that the last note of each song would be on g'. ♭3 is therefore b'♭, and VII is f'. ⊐ is first cadence, □ is main, and ⊏ is second last. See Bartók, *Hungarian Folk Music*.

9 Bartók, *Rumanian Folk Music* II, p. 33.

10 Zoltán Kodály, "Ötfokú hangsor a magyar népzenében" (The Pentatonic Scale in Hungarian Folk Music), *Zenei Szemle* (Musical Review) I (Temesvár, 1917), p. 13, cited in Béla Bartók, *Hungarian Folk Music*, pp. 17-18, 97.

11 Bartók, *Hungarian Folk Music*, pp. 17-18.

12 Bartók, *Rumanian Folk Music* I, p. 27.

13 *Ibid.*, p. 23.

14 *Ibid.*, p. 23.

15 *Ibid.*, p. 23.

16 Zoltán Kodály, *Folk Music of Hungary*, trans. by Ronald Tempest and Cynthia Jolly (London: Barrie and Rockliff, 1960), p. 116.

17 Bartók, *Rumanian Folk Music* V, p. 32.

18 Bartók, *Rumanian Folk Music* I, pp. 48-50.

Béla Bartók, "La musique populaire des Hongrois et des peuples voisins," *Archivum Europae Centro-Orientalis* II (Budapest: n.p., 1936), pp. 214-215.

19 Bartók, *Rumanian Folk Music* IV, p. 31.

Raina Katzarova, "Folk Music: Bulgarian," *Grove's Dictionary of Music and Musicians*, 5th ed., 10 vols., ed. by Eric Blom (London: Macmillan, 1966), III, pp. 201-211.

20 Bartók, *Rumanian Folk Music* I, pp. 682, 39.

21 *Ibid.*, p. 29.

22 Bartók, "La musique populaire des Hongrois," XXX, No. 71a.

Bartók, *Rumanian Folk Music* II, p. 39.

23 Rumanian, Serbo-Croatian, Bulgarian, Ukrainian, and Hungarian.

24 Bartók, *Rumanian Folk Music* II, p. 32.

25 Bartók, *Rumanian Folk Music* I, p. 27.

26 *Ibid.*, p. 694.

27 *Ibid.*, p. 27.

28 Bartók, "81 Ruthenian Songs."

29 László Somfai, "Bartók 2. Hegedűrapsódiajának Rutén Epizodja" (A Ruthenian Episode in Bartók's Second Rhapsody for Violin), *Muzsika* XI/3 (March, 1971), pp. 1-3.

30 Bartók, *Rumanian Folk Music* I, p. 36.

31 *Ibid.*, p. 44.

32 *Ibid.*, pp. 43-45.

33 *Ibid.*, p. 46.

34 *Ibid*., p. 45.

35 Bartók, *Rumanian Folk Music* V, pp. 29-30.

36 *Ibid*., p. 24.

Chapter II

1 Béla Bartók, "Liszt Problems," *Béla Bartók Essays*, pp. 501-510.

2 Bartók, *Rumanian Folk Music* I, pp. 17, 46.

3 *Ibid*., p. 55.

4 Bartók, "Liszt Problems," p. 504.

5 Franz Liszt, *Des Bohemiens et de leur musique en Hongrie*, new ed. (Leipzig: Breitkopf & Härtel, 1881), cited in Bartók, "Liszt Problems," p. 505.

6 Bartók, "Liszt Problems," pp. 506-507.

7 *Ibid*., p. 505.

8 Halsey Stevens, *The Life and Music of Béla Bartók*, rev. ed. (London: Oxford University Press, 1967), p. 230.

9 Josef Ujfalussy, *Béla Bartók* (Budapest: Corvina Press, 1971), p. 250.

10 Bartók, "The Influence of Peasant Music on Modern Music," p. 341.

11 Béla Bartók, "The Relation Between Contemporary Hungarian Art Music and Folk Music," *Béla Bartók Essays*, pp. 348-353.

Béla Bartók, "Hungarian Music," *Béla Bartók Essays*, pp. 393-396.

Bartók, "The Influence of Peasant Music on Modern Music," pp. 340-344.

12 Bartók, *Rumanian Folk Music* I, pp. 33-34.

13 Dobri Christov, "Bases rhythmiques de la musique populaire bulgare," *Ethnographical Publications of the Bulgarian Academy of Learning* XXVII, cited in Béla Bartók, "The So-called Bulgarian Rhythm," *Béla Bartók Essays*, p. 43.

14 Vasil Stoin, "Grundriss der Metrik und der Rhythmik der bulgarischen Volksmusik" (1927), cited in Béla Bartók, "The So-called Bulgarian Rhythm," *Béla Bartók Essays*, p. 43.

15 Published in two volumes. First volume contains 4.076 Bulgarian tunes, published in Sofia, 1928. Second volume contains 2,718 tunes from the northern region of Bulgaria, published in 1931.

16 Bartók, "The So-called Bulgarian Rhythm," pp. 45-46.

17 Bartók, Rumanian Folk Music I, p. 1.

18 Béla Bartók, "Harvard Lectures," Béla Bartók Essays, p. 363.

19 *Ibid.*, pp. 367-376.

20 *Ibid.*, pp. 371-373.
Béla Bartók, "The Folk Songs of Hungary," Béla Bartók Essays, p. 336.

21 Bartók, "The Folk Songs of Hungary," p. 338.

22 Bartók, "Harvard Lectures," p. 368.

23 Bartók, "The Folk Songs of Hungary," pp. 334-335.

24 Bartók, "Harvard Lectures," pp. 376-381.

25 *Ibid.*, pp. 367-368.

26 *Ibid.*, p. 381.

27 *Ibid.*, pp. 383, 386.

28 *Ibid.*, pp. 384-385, 389-390.

29 Bartók, Rumanian Folk Music I, pp. 16-17.

Conclusion

1 Bartók, "Harvard Lectures," p. 376.

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